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STARS OF CONCERT AND OPERA ARRIVE

**Sembrich, Campanini and Henry
Russell Return from European
Travels**

Operatic notables and concert stars continue to arrive in New York in increasing numbers by nearly every succeeding steamer from Europe. Distinguished arrivals on the *George Washington* October 10 were Mme. Marcella Sembrich and Cleofonte Campanini. Director Henry Russell, of the Boston Opera Company, arrived the same day, and Marianne Flahaut, contralto, of the Metropolitan Opera House, came on the same boat as Sembrich and Campanini.

Mme. Sembrich was accompanied by her husband, Dr. Stengel, and her companion, Fräulein Frieda Mielke, who was recently the victim of a murderous attack by a robber at Mme. Sembrich's villa at Lausanne. The singer was in excellent health. She will open her concert tour on October 20 in Chicago, and will be heard in New York on November 8 at Carnegie Hall. She will make three appearances at Carnegie Hall during the season. Mme. Sembrich's repertoire this year will include folk songs in ten languages.

Signor Campanini, who was accompanied by his wife, who is a sister of Mme. Tetrazzini, left immediately for Chicago, where he is to be conductor for Andreas Dippel. Campanini spent last season at the San Carlo in Naples and during the spring was at Covent Garden. He looks forward to a great success for the new enterprise in Chicago. He will conduct at the Metropolitan during January. His new operas in Chicago will be "The Girl of the Golden West," Nougues's "Quo Vadis" and Ferrari's "Susanna's Secret," with Strauss's "Rosenkavalier" and Victor Herbert's "Natomia" as further probabilities. He predicted a brilliant success for the "Girl of the Golden West."

Campanini has been studying English for the last two years and has so far mastered its difficulties that he speaks with but little accent. He expressed much pride in what he called his "Bouquet Campanini," comprising Mary Garden, Marguerite Silva, Lillian Grenville, Alice White, Alice Zepilli, Eleanora de Cisneros and other members of the Chicago company.

Director Russell, of the Boston Opera, was asked if Lina Cavalieri would be allowed to sing in Boston in view of her matrimonial difficulties with Robert W. Chanler. It was recently reported that many boxholders in the Boston Opera House had protested against her appearance there.

"In my opinion," said Mr. Russell, "there is but one thing that should determine whether or not Mme. Cavalieri should sing in Boston, and that is whether she sings and acts well enough to satisfy artistic demands. I don't care whom she married or why she married him. If she can sing, that's enough for me."

Alice Nielsen, who is to sing in opera this season with the Boston, Chicago and Metropolitan companies, arrived in Boston from Europe on Board the *Romaine* and came to New York last week to look after the costumes which she will wear in "Madama Butterfly" and "Faust." She will sing in both operas in Boston, and one of them will be selected for the opening bill on November 14. Miss Nielsen will have the prima donna rôle in the new opera in English by F. S. Converse, and will also sing for the first time in "L'Enfant Prodigue," "Manon Lescaut" and "Romeo et Juliette."

Jane Noria, who has been singing with an opera company in Mexico, was another singer to return, arriving Tuesday, October 11. She will leave next week for Paris, where she is to be heard at the Opéra, and afterward goes to Odessa.

Josef Hofmann, the Polish pianist, and Louise Homer, of the Metropolitan Opera Company, also arrived in New York Octo-



MME. NINA DIMITRIEFF

—Photo by Mishkin Studios.

**Russian Prima Donna Who Made Her American Début at the Worcester Festival,
Establishing Herself as an Oratorio and Concert Singer of High Rank. (See
page 8)**

ber 11, on the *Kronprinzessin Cecilie*. Mr. Hofmann will go on a long concert tour, appearing in New York Saturday afternoon, October 29, at Carnegie Hall. He will play during the season fourteen times with the Boston Symphony Orchestra, and with the Philharmonic and the Symphony Society of New York.

Mme. Homer was accompanied by Sidney Homer, her husband, and their four children. She went abroad to sing with the opera company in Paris, and afterwards went with her children to Divonne and spent the months of vacation there.

Mme. Fremstad Home for Opera Season

Olive Fremstad, who will sing the title rôle of Gluck's "Armide," at the opening of the season in the Metropolitan Opera House, arrived in New York October 8, on board the *Savoie*, of the French line.

E. W. Sutphen, her husband, accompanied her. Mme. Fremstad sang with the Metropolitan company in Paris in "Tristan und Isolde" and "Cavalleria Rusticana," and later attended the music festival in Munich. Besides "Armide," Mme. Fremstad will be heard at the Metropolitan in her old parts of *Brünnhilde*, *Sieglinde*, *Kundry*, *Elsa*, *Venus* and *Tosca*.

Charles Gilibert Dies Suddenly

Charles Gilibert, the distinguished French baritone, died suddenly from an abscess in the ear at his apartments in the Hotel Gregorian, New York, Tuesday evening, October 11. M. Gilibert, who had been engaged for the season at the Metropolitan Opera House and also for concert appearances in several cities, reached New York only Saturday from Paris.

MAINE AROUSED BY ITS GREAT FESTIVAL

**First Sessions of Annual Concert-
Series Attract Enthusiastic
Throngs**

BANGOR, ME., Oct. 10.—Before an audience of 2,500 wildly enthusiastic persons the Fourteenth Maine Music Festival opened in the Auditorium in this city Thursday evening under the direction of William R. Chapman, of New York. It may be stated at the outset that a more successful opening has never been known in the history of Bangor, and it is equally safe to say that a more notable array of artists has seldom been gathered for festival purposes in the entire state.

The soloists who carried everything before them on Thursday night were Alma Gluck, the soprano; Signor Samolli, the Russian tenor, and Giuseppe Pimazzoni, the baritone. Mme. Gluck won the favor of the audience the moment she appeared upon the stage. She gave the "Caro Nome" aria from "Rigoletto," and supplemented this with the "Parla" waltz of Ardit. Her voice was in its very finest condition, and she invested the Verdi air with amazing warmth, sweetness and charm, and delivered the colorature passages with astonishing facility of execution and a brilliancy that rivaled the achievements in this line of some of the most famous mistresses of florid song. Her high D at the close of the piece was remarkable for substance and beauty. The Ardit song is light and unpretentious music, but it requires supreme vocal flexibility to bring out all there is in it. In this respect Mme. Gluck gave complete satisfaction and was fairly deluged with applause. She made a charming picture to the eye as usual.

Signor Pimazzoni, the baritone, who sang the prologue to "Pagliacci," proved himself a satisfying artist. He has a voice of fine quality and excellent training and sings with much feeling and understanding. He gave the "Toreador" song from "Carmen" as an encore.

Samolli, the Russian tenor, also made a favorable impression by his rendering of the death scene from Verdi's "Otello." He has a voice of great breadth and volume and showed that he is also temperamental to a degree.

Both chorus and orchestra covered themselves with glory. The opening orchestral number was the introduction to the third act of "Lohengrin," and under Mr. Chapman's inspiring direction it was played with all the necessary brilliancy, fire and chivalrous élan. Then followed the "Hallelujah" chorus from the "Messiah" which the chorus sings every year, but which it performed on this occasion far better than it had ever done before. After this the orchestra gave a fine performance of the "Méditation," from Massenet's "Thais." The following choral number was "Hear Thou the Prayer," from Boito's "Mefistofele." It was exceptionally well sung.

After an intermission the chorus gave another superb account of itself in the "Gloria," from Mozart's Twelfth Mass, and then Mme. Gluck reappeared for another group of songs. These included Brahms's "Von Ewig Liebe," Loewe's "Niemand hat's Gesehn," Tschaiakowsky's "Whether by Day" and Willeby's "June Morning." Enthusiasm ran high once more, as it did after the singer contributed a third and last group, comprising Charpentier's "Depuis le Jour" and Bellini's "Ah, non giunge." Messrs. Samolli and Pimazzoni then united in a duet from "La Forza del Destino," and the program was brought to a brilliant close by a fine rendering of the "Hear, They Come" chorus from "Carmen."

On Friday afternoon, October 7, came the orchestra concert, with Mr. Chapman at the conductor's desk. The *pièce de résistance* of the occasion was Tschaiakowsky's "Pathetic" symphony.

[Continued on page 8]

WHERE ALBERTO JONAS GATHERED ENERGY FOR WORK



Alberto Jonás, the Berlin Pianist, and a Number of His Pupils Sailing on Sarnberger See, near Munich

BERLIN, Oct. 1.—Alberto Jonás, the celebrated piano virtuoso, has returned from a long Summer vacation spent in Holland, Belgium, Bavaria and Switzerland. On his arrival in Berlin he found himself booked by his manager for some thirty concerts throughout Germany, Austria and Holland.

He also found a little army of pupils desirous of entering his class. Jonás is a miracle of energy and endurance and carries on work that might well tax the strength of two or three men. He has six assistants, but takes directly into his class any pupil whose musical disposition and talent attract his interest. O. P. J.

"AIDA" WILL OPEN CHICAGO'S SEASON

Jeanne Korolewicz, Mme. Cisneros and Zerola Stars of First Performance

CHICAGO, Oct. 10.—The grand opera season in Chicago will open Thursday evening, November 3, with "Aida" in Italian with Jeanne Korolewicz in the title rôle, Eleonora de Cisneros as *Amneris*, Nicola Zerola as *Rhadames*. The second performance will be the Saturday matinée following, marking the first representation of Debussy's "Pelléas and Mélisande" in French, with Mary Garden as *Mélisande*, and Paul Warnery as *Pelléas*, and Hector Dufranne as *Golaud*. On Monday night, November 7, a double bill will be presented of "Cavalleria Rusticana" and "Pagliacci." Carolina White will appear as *Santuzza*, Tini de Angelo as *Lola*, John McCormack as *Turiddu*, and Wilhelm Beck as *Alfio*. In "Pagliacci" Marguerite Sylva will be the *Nedda*, Amadeo Bassi the *Canio*, and Marco Sammarco the *Tonio*. Arthur Dunham, the organist, has been secured as director of the Ravenswood Musical Club during the coming season and announces three concerts at the Ravenswood Congregational Church, November 18, December 22, and March 10.

Joseph Sheehan, the operatic tenor, sang last Sunday night in Memorial Church of Christ. Barnaby's "Soft Southern Breezes" and an aria from Gaul's "Holy City," were his selections. Frank Waller, the organist, played the beautiful Largo from Dvórák's New World symphony. Krüger's "March Picturesque," Pierné's "Serenade" and the Overture to "Poet and Peasant."

Virginia Listemann, after her return from her concert trip West, in Colorado, about the middle of this month, will return to her home in this city and give a recital before the Germania Club.

W. H. Sherwood, the American pianist, announces that he will soon give a recital in this city.

George Hamlin, the Chicago tenor, is home again after his triumphs at the Worcester festival. The local papers were more than complimentary and it was generally admitted that there seemed to be no limit to this Western singer's advancement each season finding him singing better and more authoritatively than any previous one.

Georgia Kober, pianist, will give a recital at St. Joseph, Mo., on October 18, to be followed up by a fortnight concert tour through South Carolina.

Eric Delamater has obtained leave of absence from the Chicago Musical College

to take charge of the entire amusement department of the *Inter-Ocean*.

Last Sunday afternoon at the First Congregational Church of Oak Park, Mabel Sharpe Herdier, soprano, was the assisting soloist at a special musical service under the direction of Carl D. Kinsey, organist.

When Sibyl Sammis-MacDermid sang before the New York State Teachers' Association last June it was expected that she would sing the leading rôle in "Elijah," but as the choruses at that time were not equal to the emergency, she gave instead the miscellaneous program of song that delighted the audience even more perhaps than the representation of oratorio would have done. At any rate she did her work so well she was re-engaged on the strength of that impression and will sing the leading rôle in "Elijah" in Syracuse, N. Y., in association with Evan Williams and the chorus that has been trained under the direction of Mr. Vibbard next month. This engagement is for the second Tuesday in November and on the following Thursday she is the soloist before the Evanston Musical Club appearing in two musical novelties "Endymion's Dream" and "The Wedding of Shon MacLean."

Ila Belnap Hinshaw will be the soprano of the Bruno Steindel Trio and Otto Malick will be the pianist this season. C. E. N.

Kubelik Likely to Make American Tour Next Season

LONDON, Oct. 8.—Jan Kubelik, the violinist, who has just returned from a South American tour, is considering several offers for a tour of the United States in the Fall of 1911. He is most likely to accept an offer from Daniel Frohman, the theatrical manager, to give a tour of sixty concerts. Kubelik is fond of America and considers American audiences extremely appreciative. Kubelik is starting now on a tour of the United Kingdom, after which he will go to Germany with a tour of the Riviera to follow in the Spring.

Giulia Strakosch Captivates Brussels

BRUSSELS, BELGIUM, Oct. 1.—Brussels has become completely captivated by the charm of the young American singer, Giulia Strakosch, as it has been exhibited here in the title rôle of "The Merry Widow." Miss Strakosch's high spirits, her grace and her beauty, as well as her rich voice, have brought crowds to the Théâtre des Galeries Saint-Hubert every night. The young prima donna is the daughter of Max Strakosch, a New York impresario of a generation ago.

Christine Miller Chosen Soloist with Male Chorus

The Pittsburgh Male Chorus, Mr. James Stephen Martin director, has engaged Christine Miller as soloist for the first concert on November 21. Later in the sea-

son this popular contralto will appear as soloist with the following male choruses: Chicago Mendelssohn Club, February 16; Indianapolis Männerchor, March 10 (Miss Miller's third consecutive engagement with this club), and the Minneapolis Apollo Club, April 11.

GADSKI OPENS BUFFALO ARTIST CONCERT SERIES

At Her Best in Several Franz Songs; Less Sympathetic in Others—Edwin Schneider, Composer-Accompanist

BUFFALO, N. Y., Oct. 8.—A tasteful program was presented last night at Convention Hall by Johanna Gadske, who gave the first concert in a splendid subscription series of six under the local management of Mrs. Mai Davis Smith. That a gratifying interest is taken in this series was manifest by the large and brilliant audience which greeted the offerings of the evening with hearty applause and frequently induced Mme. Gadske to repeat some of the songs, besides giving three encores.

An attractive feature of a Gadske program is usually a number of Robert Franz's songs, and last night Mme. Gadske revealed her best qualities as *liedersinger* in six of these, among which the fine and seldom heard "Fruehlingsgedraenge," "Springtime and Love," and "The Churchyard" were particularly enjoyable.

Schumann was represented by three lovely songs: "Die Lotosblume," "Ich wandre nicht" and "Stille Thraenen," the latter affording the most pleasure, because pervaded by a directly appealing sentiment. Unfortunately there often was vagueness of intonation in this group. Schubert's "Liebesbotschaft," "Ständchen" and "Der Wachtelschlag," which opened the program were less convincingly sung, lacking in insight and detail of expression.

Mme. Gadske was again very successful in the last group, of which Henry K. Hadley's song, "The Rain Is Falling on the Flowers" was very interesting and admirable, and which, as well as songs by MacDowell, Homer, Edwin Schneider, M. R. Lang and W. M. Rummel won some of the warmest applause of the evening.

Edwin Schneider appeared on the program at his best in his capacity of composer. That he cannot claim all the qualities of an ideal accompanist, and less of a solo-pianist, was apparent, especially in the postlude of "Stille Thraenen" and Schumann's "Grillen." M. B.

HAMMERSTEIN LONDON PLANS

His New Opera House to be Third Largest Theater in the City

LONDON, Oct. 8.—Before Oscar Hammerstein sailed for New York on the *Lusitania* to-day, he settled the plans for his new opera house on Kingsway. His architect, Bertie Crewe, who has designed many of the largest theaters of Europe, gave out the following concerning the plans:

"The opera house is to be novel in design. The interior will be in the French Renaissance style, while the exterior will have a stone elevation of classic design. The seating capacity will be 1,000 for the stalls and boxes, 750 for the circle, and 900 for the gallery. The stage is to be 90 feet wide and 60 feet deep. The theater will be the third largest in London, and, as at present planned, will be opened on November 1, 1911."

Earlier in the week Mr. Hammerstein changed the site of the opera house. The original site was on the left-hand side of Kingsway and measured 200 by 75 feet, whereas the new site, on the right-hand side of the street, between Portugal and Batavia streets, measures 265 by 100 feet.

When Mr. Hammerstein returns to London in January, he will bring over with him the production and company of "Hans, the Flute Player," now at his Manhattan Theater. It will be staged at a West End theater.

Mr. Hammerstein says he has established his right to produce French opera in London.

Stamford's Grand Opera Hopes Dashed by Promoter's Disappearance

STAMFORD, CONN., Oct. 9.—Stamford has been all excitement for some time past over what looked like a chance that grand opera on a lavish scale might be introduced here. Mme. Marguerite Faust, an English woman, was the promoter. She tried to interest society women, financiers and ministers in the scheme, saying that she intended to establish opera here on a scale rivaling that at the Metropolitan. Prominent singers had been engaged and an option on a building site secured, when Mme. Faust disappeared. It is said by the management of the Stamford House that she left an unpaid hotel bill behind her.

QUINLAN AGENCY ANTICIPATES BUSY SEASON FOR FALK



Jules Falk and His Fellow-Violinist, Lucile Thrane

Jules Falk, the violinist, is shown here with a fellow-American violinist, Lucile Thrane, who at present is touring Europe. Mr. Falk has just returned from Europe himself for his second American tour, which is under the management of the Quinlan International Agency. The Quinlan Agency anticipates an exceptionally busy season for Mr. Falk, particularly in the East and Middle West. In Mr. Falk's last season he had many successful appearances, including one in joint recital with Mme. Schumann-Heink before the Rubinstein Club, of New York, at the Waldorf-Astoria. His appearance as soloist with the Philadelphia Orchestra also attracted attention to his conspicuous attainments in his art.

Regina Vicarino Continues Her Success in San Francisco

SAN FRANCISCO, Sept. 24.—Regina Vicarino, the soprano and pupil of Arthur Lawrason, has been continuing this last week her notable successes with the Bevani Opera Company, at the Garrick Theater. She has sung this week as *Violetta* in "Traviata" and *Lucia* in "Lucia di Lammermoor." Her *Lucia* was described by the local critics as the finest impersonation of the rôle given here since the destruction of the Grand Opera House, and her success in this was equaled in the Verdi performance. She was encored at almost every important appearance she made on the stage.

Pavlowa and Mordkin Begin Tour

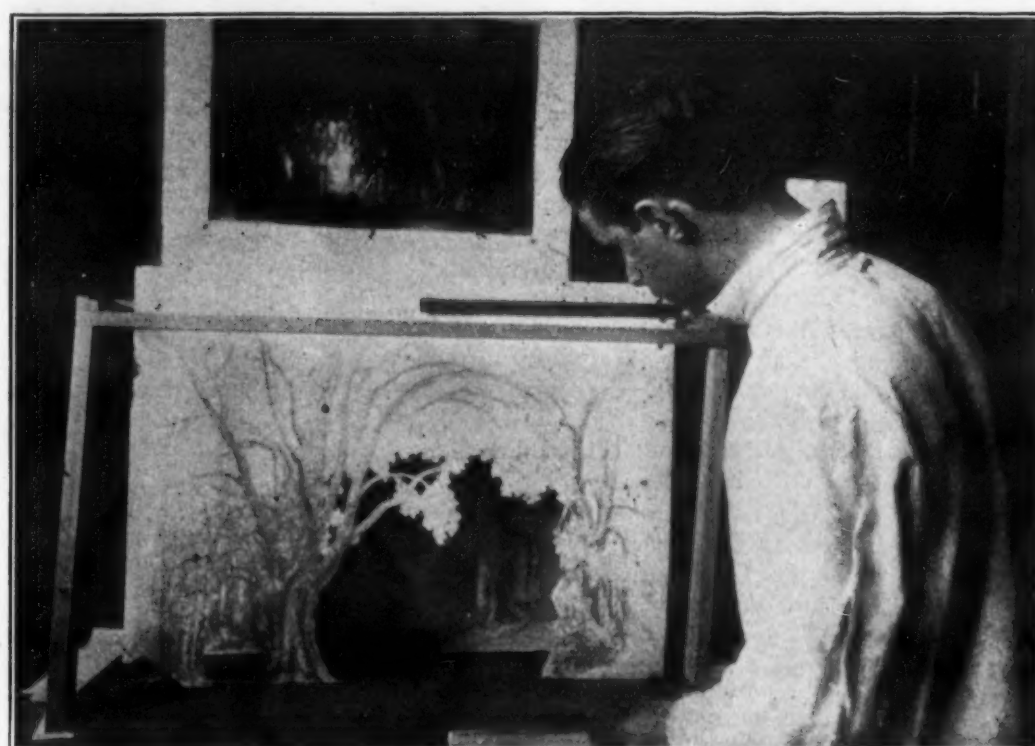
Anna Pavlowa and Mikail Mordkin, the Russian dancers who were so successful last season at the Metropolitan Opera House, will begin their second American season at the opera house this Saturday afternoon, October 15. They will appear as stars of a large company, including a corps de ballet, brought from St. Petersburg and Moscow. An orchestra of fifty-three pieces will furnish the music. The program will consist of a ballet and several diversissements. The ballet is to be either "The Arabian Nights" or "Giselle." From here the company will go on a long tour of the Pacific Coast. After that they will return to New York and will be seen at the Metropolitan Opera House in ballet numbers, as last season.

Mme. von Niessen-Stone and Mr. Stojowski Return

Mme. von Niessen-Stone, the eminent mezzo-soprano of the Metropolitan Opera House, who has for six years been a leading teacher of singing at the Institute of Musical Art, sailed for New York on October 1 to resume her work at the institute. Sigismond Stojowski is returning for his sixth season, and contemplates giving a series of five historical piano recitals during the Winter. Franz Kneisel, head of the department of stringed instruments, has returned with the members of his quartet from their Summer home in Maine.

Eva Gauthier, the Canadian contralto, about to make a globe-circling tour.

THE CAMERA'S STORY OF HOW THEY PREPARE FOR OPERA IN BOSTON



Chief Scenic Artist Making a Preliminary Water-Color Sketch for a Proposed Scene Model of Stage Setting for One of This Season's Novelties at Boston Opera House

PITTSBURG SINGER
FOR MAUREL OPERAInez Barbour Persuaded That It
Isn't Necessary to Go Abroad
for Training

PITTSBURG, Oct. 10.—Inez Barbour is to appear in English opera at the New Amsterdam Theater, New York, next January for Victor Maurel, the French baritone. Miss Barbour had her trunks packed ready to start for Italy, where she had intended to study grand opera, when the offer came to her and she accepted. She will make her first appearance as a prima donna in Verdi's "Falstaff." Miss Barbour will go into grand opera under the training of M. Maurel, who has convinced the young Pittsburgher that it is no longer necessary to go to Europe to seek such training.

The Pittsburgh Male Chorus had decided to give its first concert of the season November 21, at Carnegie Music Hall, when Christine Miller, Pittsburgh's favorite contralto, will be the assisting soloist. Director James Stephen Martin has arranged to present Daniel Protheroe's dramatic setting of the "Nun of Nidaros," which was presented five years ago by the chorus and which at that time created a most favorable impression. The chorus last Tuesday night rendered Charles Wakefield Cadman's "The Land of the Sky Blue Water" at the new Soldiers' Memorial Hall, the occasion being one of great moment. The chorus had the honor of being the first organization to occupy the stage in the new hall. The much feared "echo" did not materialize. There is a very slight reverberation, but not sufficient to mar an entertainment. This will be entirely overcome within a few days by drapings. The acoustics are regarded as very good.

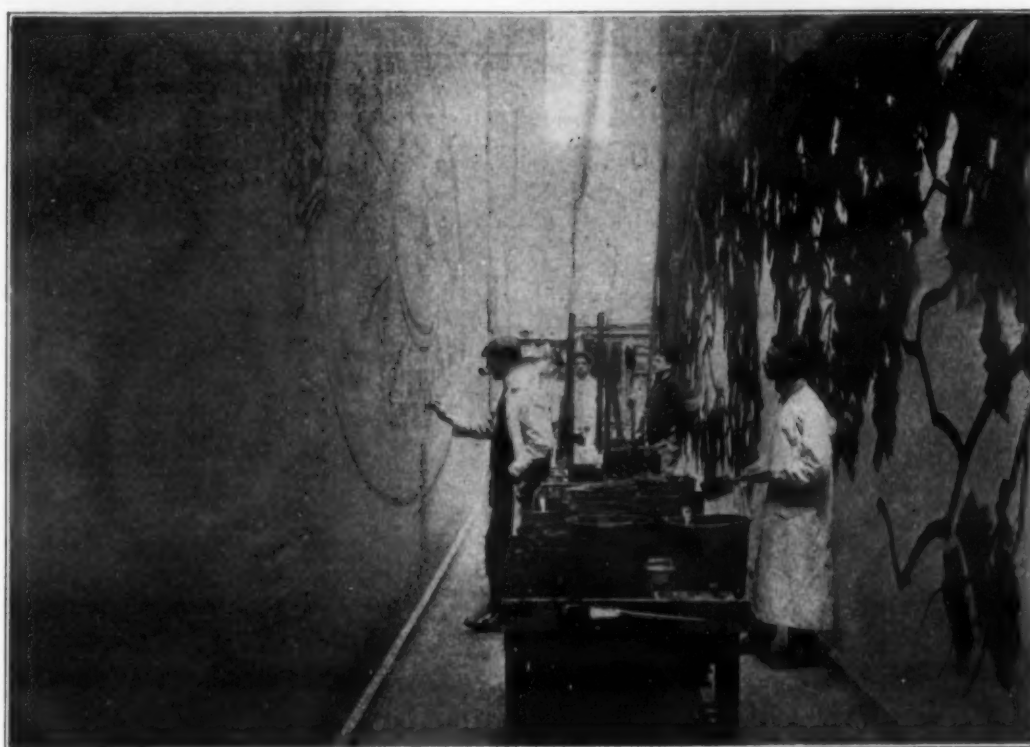
City Organist Charles Heinroth announces that, unless something unforeseen happens, he will begin his season's free organ recitals next Saturday night at Carnegie Music Hall, the damage to the keyboard and elevator having been nearly repaired. Great interest is being expressed as it will be the first opportunity to hear the organ since it was rebuilt.

Mme. Ernestine Schumann-Heink is to be the soloist with the Pittsburgh Symphony Orchestra February 24 and 25, according to a decision reached a few days ago. She will also tour with that organization during the week, appearing at Cleveland and Columbus.

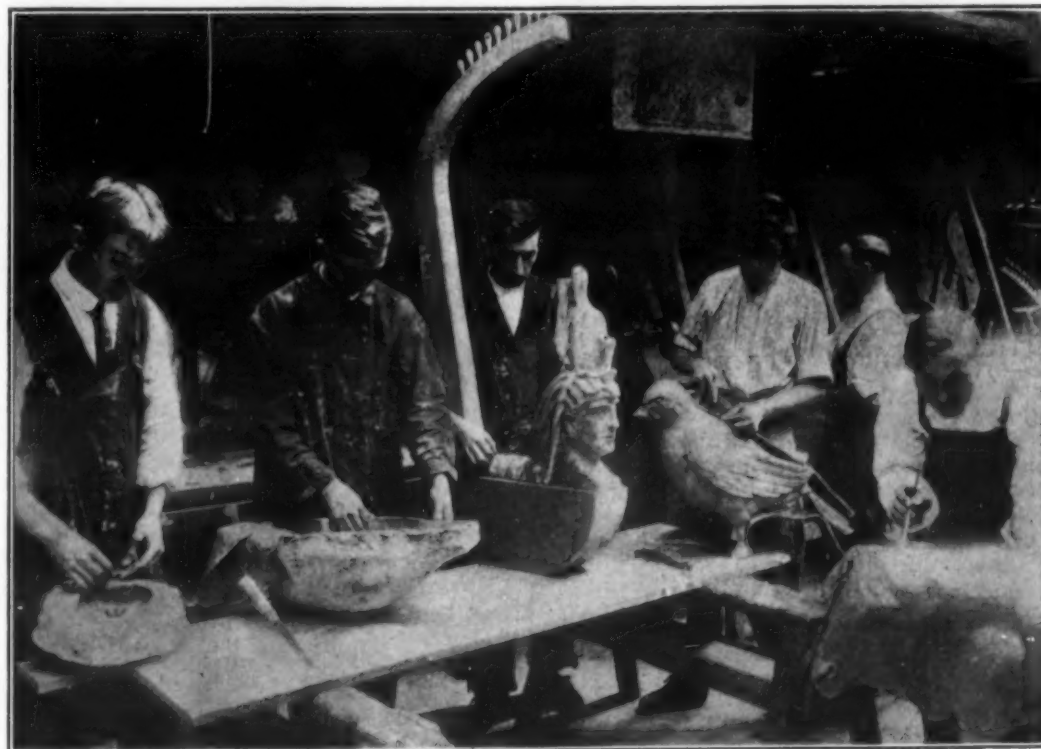
May Beegle, formerly identified with the old Pittsburgh Orchestra management, has been appointed resident assistant, to represent Loudon Charlton, who, with the executive board of the Pittsburgh Orchestra Association, will execute the broad plans for the founding of the Pittsburgh Orchestra of 1911 on an endowment basis. E. C. S.

Two American Girls Score Marked
Success Abroad

BERLIN, Oct. 1.—Two American girls have figured successfully in the opening of the European concert season. Eleanor Anna Ehlers, pianist, of Buffalo, pupil of



At Work on the Scene Painters' Bridge in the Boston Opera House



Manufacturing Properties for Use in This Year's Operatic Productions

Professor Zielinski, opened the season here, as already chronicled in MUSICAL AMERICA, and Alice Sovereign, of Rockford, Ill., has just returned to Berlin from Vienna, where she achieved a brilliant success at a charity concert given by Vienna aristocracy. Miss Sovereign is a contralto and her selections from Schubert and Brahms, with three English numbers, including Arthur Foote's "Irish Folk Songs," gave great pleasure.

Henry Schradieck Now With American
Institute of Applied Music

Henry Schradieck, the well-known violinist, and teacher of Karl Muck, Felix

Weingartner, Theodore Spiering and Maud Powell, has been engaged by the American Institute of Applied Music, No. 212 W. Fifty-ninth street, New York, as director of the violin department. He entered upon his duties on October 3.

Gilibert Here for Metropolitan Season

Charles Gilibert, the French basso, formerly of the Manhattan Company, who is to sing at the Metropolitan Opera House this season, appearing in the opening performance of "Armide," arrived from France on the *Savoie* October 8. M. Gilibert is cast for a rôle in the new Puccini opera, "The Girl of the Golden West."

IMPRESSIONS OF AN
ENGLISH FESTIVAL.Stanley Muschamp of Philadelphia
Tells of Noted Composers Who
Attended Gloucester Event

PHILADELPHIA, Oct. 8.—Before leaving London for home, Stanley Muschamp, one of Philadelphia's widely known artists, wrote an interesting impression of the musical festival in the Cathedral of Gloucester, England, last month. It lasted for six days. Mr. Muschamp thus describes it:

"I had the opportunity of being present at every session and there were thousands in attendance. Dr. A. H. Brewer was the general conductor and was assisted by the most prominent composers as guest-conductors, among whom were Edward Elgar, whose new Symphony in A Flat was performed and also his "Dream." Vaughn-Williams had a charming tone picture on a theme by Thomas Tallis, ultra-modern, including much use of the whole tone scale, and particularly impressive in the Cathedral. Sir Hubert Parry and Granville Bantock were also included as conductor-composers.

"In my travels around England and the continent I have found MUSICAL AMERICA in many places and was glad to hear the news of the home folks."

A demonstrative exhibition by the People's Sight Singing Classes took place in Musical Fund Hall this week before an interested audience. Anne McDonough was the director. She was assisted by Mary Dick, Elizabeth Trickett and Minerva Komenarski. Noah H. Swayne, 2d, sang three solos. There were singing at sight and at random by the pupils, two-part singing, ensemble selections and other tests of sight reading and singing. Denza's cantata, "Garden of Flowers," was a beautiful number by the juvenile classes.

The Board of Governors of the People's Choral Union held its first meeting of the new season last week. The various committees reported on plans which include the giving of two concerts, at the first of which, on January 19, Gounod's "Redemption" will be given. Upon nomination of the membership committee 107 applicants for active membership were elected to the chorus.

Rossini's "Stabat Mater" was sung in the Calvary Choral Society this week in the concert hall of Calvary M. E. Church. Donald Redding conducted and the soloists were Abbie B. Keely, Susanna E. Dercum, Philip W. Cooke and Henry Hotz.

Paul Krummeich, pianist, and Johann Grolle, violinist, announce a joint recital some time next month at No. 43 S. Eighteenth street. They will play three modern sonatas for piano and violin, by Brahms, Grieg and Richard Strauss.

M. B. Swaab, violinist, declares that, owing to the assistance of several wealthy patrons of music he will continue this season the part-free scholarships established last year. S. E. E.

AMERICANS IN EARLY BERLIN SEASON

Conductor Ferdinand Schäfer, of Indianapolis, Exhibits Versatile Musicianship in Opening Orchestral Concert—Myrtle Elvyn's Increasing Popularity—Karl Klindworth Observes His Eightieth Birthday Anniversary

BERLIN, Sept. 29.—The season has actually begun! It was opened last night in the Blüthner Saal with the orchestral concert given by the American conductor, Ferdinand Schäfer, of the College of Musical Art, of Indianapolis. In the choice of his program this excellent musician evinced a most praiseworthy versatility. Mr. Schäfer is unquestionably a distinct musical personality who is governed, perhaps, more by classical thoroughness and conscientiousness than by interesting impulsiveness. He endeavored to display to the best possible advantage the various effects of a composition without ever apparently being carried away by its beauties.

An agreeable surprise was offered by the Blüthner Orchestra, which showed a marked improvement since the last season—possibly the result of its instructive practice during the Summer at the Gura Opera under its ingenious leader, Kapellmeister Stransky. If it were only balanced properly! The wind instruments are quantitatively and qualitatively inferior to the stringed instruments.

In choosing Debussy's Nocturnes for Orchestra, Schäfer showed his progressive-ness and his self-assurance. His interpretation gave ample proof of his understanding of this composer, who is so frequently misunderstood. However, three rehearsals, the number which had been granted him, are scarcely sufficient to reproduce such descriptive tone coloring as this work of the tone colorist *par excellence* requires. Mr. Schäfer gave convincing proof of his musicianship in his rendition of Beethoven's "Symphonie Eroica." The concert was well attended, Americans being present in such numbers that one might have deemed oneself in a concert hall at home.

Myrtle Elvyn's Success in Europe

Myrtle Elvyn is gaining ever increasing recognition throughout Europe. Barely returned to Berlin, she is rapidly filling her book of engagements for the coming season. Engagements for Berlin, Cologne, London and Finland (Helsingför) have been arranged, many of which represent an upward step on the road to fame. Especially Miss Elvyn's engagement for the concert in Cologne, on the 26th of October, to be given by the Gesellschaftsverein, under the direction of the celebrated conductor, Fritz Steinbach, is considered by musicians to be a great honor, inasmuch as the concerts of the Gesellschaftsverein enjoy a like reputation as the Gürzenich Concerts, and are under the personal supervision of this famous German kappelmeister, who engages only artists of whose ability he is thoroughly convinced. Myrtle Elvyn has also booked many concerts for the German provinces and Holland. Her first Berlin concert will be given on December 8, and this admirable American artist has been asked to assist in a concert to be given by Maria Labia, of the *Komisch Oper*, in the Philharmonic, on October 21. Very much to her regret, she has been compelled to refuse, as it will not be possible for her to get back to Berlin in time from Mühlhausen, in Thuringia, where she plays with orchestra on October 20.

Klindworth's Eightieth Birthday

On Sunday, September 25, the conductor and pianist, Karl Klindworth, celebrated his eightieth birthday anniversary. This Nestor among musicians has been considered one of the most remarkable musical pedagogues of modern times. His numerous instructive publications and piano scores distinguished him as a pioneer in the revolutionizing progress of music together with von Bülow and Tausig. His productiveness as a teacher is not readily equaled. As late as two years ago this venerable artist astonished the musical world by conducting with youthful temperament and fire the two piano concertos of Liszt. And it was not only an interesting experiment of an aged man, but his interpretations might well have been taken as a standard by many conductors at the height of their fame.

Karl Klindworth was born in Hanover in 1830. He first studied the violin. At the age of seventeen he became the conductor of a troupe traveling through Hanover. In 1848 he produced the "Prophet" in Hanover, under many difficulties; a performance which created a sensation. In 1850 he made the acquaintance of Liszt and studied with him in Weimar for two years. From this time on he became a

most enthusiastic propagator of the works of Wagner and Liszt. Wagner showed the confidence he put in Karl Klindworth by authorizing him to transcribe the "Nibelungen Ring" for piano. In 1868, in response to a call from Rubinstein, he went to Moscow, where he devoted himself to teaching at the conservatory of that city until 1884. Here his Chopin edition was also created and his score of the "Nibelungen Ring" completed. Later he founded a school for music in Berlin, at which von Bülow also taught for a time. Together with Joachim and Professor Franz Wüllner, he conducted the newly organized Philharmonic concerts, which through his activity became famous. In the year 1887-88 he toured America as a pianist, after which he devoted himself mostly to his school for piano. His Chopin, Beethoven and Schumann editions may be looked upon as the most perfect results of his productiveness. Von Bülow considered them so valuable that he frankly admitted referring to the Klindworth Chopin edition for advice before each concert, and that he preferred Klindworth's Beethoven edition to his own.

This productive musical genius furthermore arranged Bach's "Das wohltemperirte

Klavier," the English and French suites, the Italian concert, as also the Goldberg variations. His arrangements of other compositions of Bertini, Chopin and Henselt are too well known to require any further comment. But perhaps his most complete work is the score of "Tristan und Isolde," which, unfortunately, may not be introduced into Germany before the copyright for Wagner's works has expired. He also became conspicuous as a composer; his polonaise for piano is a brilliant composition.

The Rheinisches Trio, consisting of Guillaume König, piano; Joseph Klein, violin, and Karl Klein, violoncello, gave a chamber music concert in Bechstein Saal on Tuesday evening. The program was composed of Beethoven's Trio in B flat major, op. 97, and Trio in C Minor of Brahms, and Reger's E Minor Trio, op. 102. Individually the numbers of this trio present no remarkable musical or virtuosic qualities. Their ensemble playing, on the other hand, is marked by estimable precision and effective tone shading.

An American Girl's Success

On Wednesday evening a young American pianist, Eleanor Anna Ehlers, gave a recital in the same hall. Extraordinary as it may seem, this young woman's musicianship is far superior to her pianistic technique. As a pianist there is ample room for improvement. There is no saying just how much she might profit by several years of study with a suitable teacher. But we have met with virtuosos of a ripe experience who have not seemed to fathom the intentions of the composer with such a natural, in-

stinctive adaptability as this young girl still in, or scarcely out of, her teens.

J. Courtland Cooper, the successful American singing teacher of Berlin, who by the way is one of the most whole-souled Americans, with the breezy atmosphere of the strenuous worker about him, is already being besieged by pupils—both old and new—anxious to begin their studies. Mr. Cooper has again taken up his work as voice builder—as he terms himself—in his new apartments on Berchtesgader Str. 35. Small wonder that those who study with Mr. Cooper seem to grow optimistic in spite of the most trying adversities! He seems to carry people away with him by his hopefulness of life in general and of art in particular.

Thursday evening brought us an interesting chamber music concert given by a quartet of Americans—father, daughter, and two sons: Antoinette Zoellner, Amandus Zoellner, Joseph Zoellner, Sr., and Joseph Zoellner, Jr. It gives pleasure to be able to comment favorably on this concert, the program of which had been chosen with refined taste. Modern music had its sway, for only composers of our time were represented. The program consisted of the String Quartet in G minor of Debussy, the String Quartet in D major of César Franck, and the String Quartet in F major of Anton Dvórák.

This family of excellent musicians can certainly not be accused of being at fault in the matter of thoroughness, for the compositions had been prepared with diligence and conscientious care. The audience was offered one musical delicacy after another with rare musical taste. O. P. JACOB.

IMPORTANT SEASON IN PROSPECT FOR BEATRICE McCUE



Beatrice McCue, Contralto

Beatrice McCue, contralto, of New York, is singing as soloist at present at the Russell Sage Memorial Church in Far Rockaway, and among many other concert, recital and oratorio engagements for the season has just booked an engagement to sing for the Orpheus Club of Paterson, N. J., in February.

RICCARDO MARTIN'S RETURN

Metropolitan Tenor Won Much Admiration During Mexico Season

Riccardo Martin, the Metropolitan tenor, who has been singing in Mexico in the performances given there by the Metropolitan Opera Company, was scheduled to return to New York on board the steamship *Mexico* on October 14. Mr. Martin appeared while in Mexico in such operas as "Tosca," "Butterfly," "Aida," "Cavalleria" and "Gioconda" with the utmost success in every instance. This fact is all the more remarkable as, according to Mr. Martin's own declaration, "Americans are most cordially hated in Mexico." The tenor declares in a letter to *MUSICAL AMERICA* that he would strongly advise American musicians to consider and deliberate with much care before attempting any invasion of that country. He considers it one of the greatest victories of his career that he gradu-

ally succeeded in arousing Mexican audiences to enthusiasm over an American artist. He was received with special warmth in everything in which he appeared.

ROW MAY DISSOLVE CHICAGO MUSIC CLUB

Former Business Manager Was at Odds with Members—Stock and Thomas Orchestra Involved

CHICAGO, Oct. 10.—The *Chicago Tribune* says to-day:

"Chicago's Musical Art Society is threatened with dissolution. Frederick Stock, conductor of the Thomas Orchestra, returned yesterday, and after consulting with leading members of the organization, said it was improbable it would be reorganized this season.

"I have insisted on an endowment which would insure the payment of singers for their services," said Mr. Stock. "No money has been obtained, and therefore it seems the society must be abandoned."

"But this bare statement by Mr. Stock gives no inkling of the discord in Chicago musical circles. It is not only costing the city this society, but it also will bring the St. Paul Symphony Orchestra here to play for the Apollo Club at its 'Messiah' concert instead of the Thomas Orchestra.

"Carl D. Kinsey, erstwhile business manager of the Musical Art Society, is held to blame for most of the trouble, including dissolution of this little body of classical music enthusiasts. The members of the Musical Art Society have studied and produced the rare and unusual of the best composers of this and other ages, chiefly a capella.

"Mr. Kinsey has now resigned. He says he was told at the end of last season to hand in his resignation, because he was not popular with the singers of the society. It was complained that he told singers the only way they could gain professional engagements with the Apollo Club or with Kinsey's Church choir was by joining the former society, membership consisting of the purchase of a \$10 block of stock. These compulsory methods increased the membership to seventy-five and took the society out of debt."

Mme. Alda Here for Concert Tour

Mme. Frances Alda arrived last week from Europe with her husband, Signor Gatti-Casazza. After a fortnight with the Boston Opera, Mme. Alda will begin her concert tour under Loudon Charlton, manager. On November 14 she will sing in St. Louis under the auspices of the Amphion Club. Two days later she will sing in Cleveland, and the following day in Akron, Ohio. Chicago, Minneapolis and Milwaukee will be visited during the following week.

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PASQUALI IN PORTLAND, ORE.

With Scotti, She Gives a Big Audience a Delightful Evening

PORTLAND, ORE., Oct. 5.—The new Baker Theater was packed last evening for the opening concert of the Steers-Coman series. The artists were Mme. Bernice Pasquali and Antonio Scotti, and seldom has such a reception been accorded as was given them or such general satisfaction expressed as their work elicited. Mme. Pasquali was in superb voice and her selections just what a Portland audience best appreciates, being mostly sung in English, although one French and one German song were included, and the duets with Signor Scotti were sung in Italian. Mme. Pasquali was most gracious in responding to three encores. Signor Scotti maintained his reputation and won several recalls, "Fin ch' han Del Vino" commanding two repetitions.

The Monday Musical Club held its opening meeting on October 3 at Eilers Hall. There was a large attendance and the program was exceptionally interesting. During the coming year the programs will be classified, alternate meetings being given to recitals, the first one of which was given by Mrs. Grace A. Ettenger, soprano; Mrs. J. Ernest Laidlaw, contralto, and Mrs. Ella Connell Jesse, pianist, each of whom did excellent work.

Mrs. Ettenger sang a group of English songs, a waltz song by Oechsle, and "Endymion," by Liza Lehmann. Mrs. Laidlaw gave a group of three songs, English, German and French, while Mrs. Jesse gave a delightful Chopin group of three numbers, a barcarole by Rubinstein, "Marzwind," by MacDowell, and "At the Spring" by Arensky. H. C.

Tina Desana has been singing in Catalani's "Wally" in Senigallia, Italy.

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WE'RE SNOBBISH, SAYS MACMILLEN

Violinist Deplores Attitude Assumed by Americans Towards Own Artists at Home and Abroad—Here for Six Months of Concert-Giving

AFTER a three years' peregrination from one end of Europe to the other, Francis Macmillen, the violinist, is back in his own country. It is only for about six months or thereabouts, however, and the early part of May will see him back in London town. This sort of perpetual motion performance isn't kept up because Mr. Macmillen is suffering from a protracted attack of *wanderlust*, or because of any new-fangled vagary of artistic temperament, but simply because business is business. Mr. Macmillen, according to his own confession, has been subject, for about three years now, to that new fashioned artistic malady which manifests itself in the inability to enjoy a real vacation. He did stay in one part of Austria for two whole months' rest this Summer, but the elusive thing escaped him as usual. He has had work, work—and still more work.

"I have come over here prepared for good hard work, too," Mr. Macmillen told a representative of *MUSICAL AMERICA* a day or two after his arrival last week. "I hear, however, that musical conditions are very different and in a much more encouraging state than when I played here last. I know that Americans in this country or in any other are not inclined to assist their own artists to success, because of a pronounced disdain for all talent of their own nationality; but still it is said that matters look brighter.

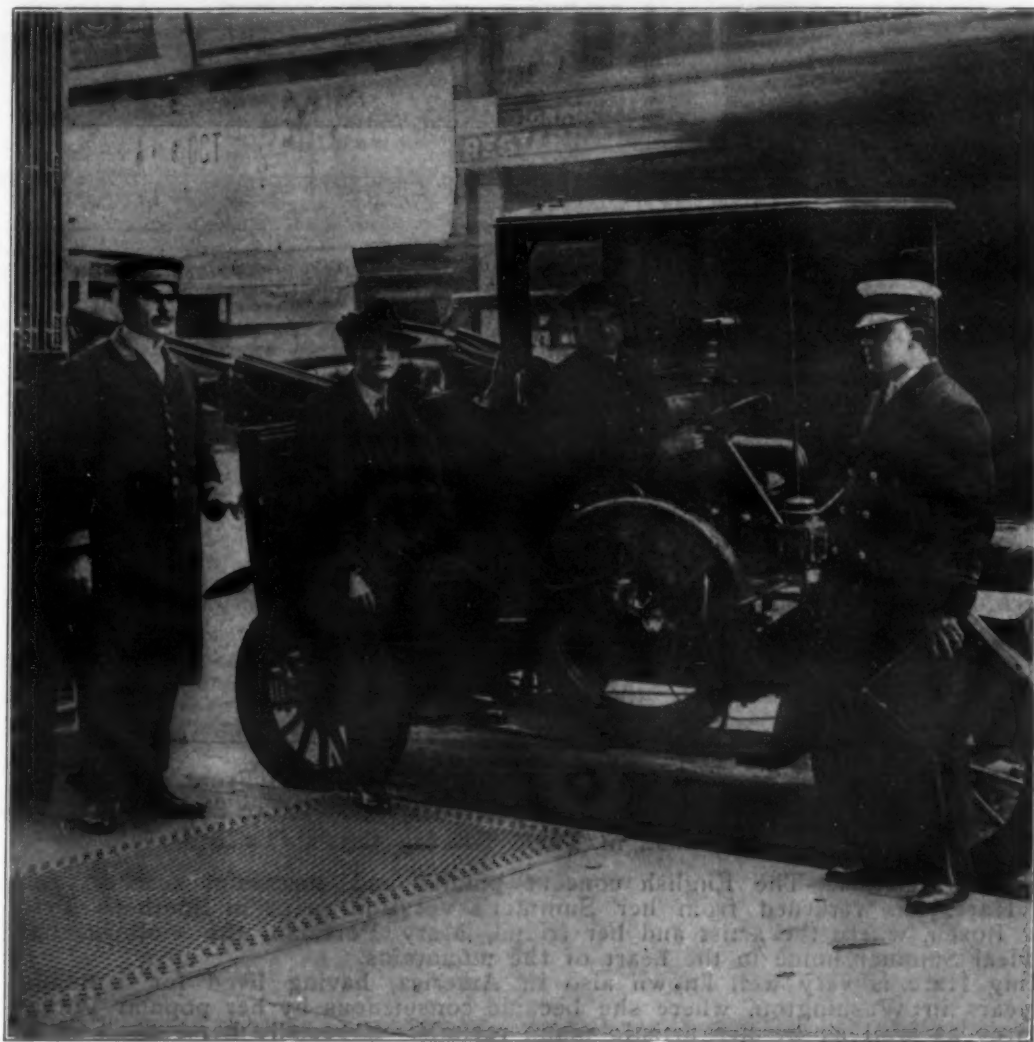
"I think I am bringing one big surprise with me as far as music is concerned. That surprise is the Goldmark violin concerto. While not exactly a novelty in this country, there are thousands who are totally unfamiliar with it because it has not been played for so long. The last time it was heard in New York was when Kreisler gave it about ten years ago. Yet it is a most beautiful work, and is as gratefully written for the instrument as the Mendelssohn concerto. Its tonality is E minor. I am almost as fond of it as of the Brahms, which, as I have already stated in *MUSICAL AMERICA*, is my favorite.

"I have also been playing the works of Emmanuel Moor, which now have considerable vogue in Europe. Moor impresses me as a combination of Bach and Brahms, with something of the Max Reger in him; although, in my opinion, he is far superior to Reger, whom I dislike.

"Outside of Elgar's new violin concerto, I have not heard of anything of paramount importance having recently been brought to light. I have not seen the Elgar work personally, but those who have tell me that it is a splendid thing and that parts of it are positively sublime.

"But if I have found no great new violin composition, I think I can safely say that I have found a European artist who is going to make a big name for herself in

the near future. This person is not a violinist, but a young English soprano, Beryl Freeman by name. Her vocal talent is remarkable, and the same may be said of her acting. I believe she is destined to prove as successful as Maggie Teyte, and I hope that Americans will have a chance to become acquainted with her surprising abilities as soon as possible.



Francis Macmillen Arriving at His New York Hotel on His Return from Europe—Photographed Especially for "Musical America"

"While in Gmünden I visited Goldmark. Famous as he is, the old musician is really very poor and has been living in small and most unpretentious quarters for the last forty years. He should have made great sums out of his beautiful 'Queen of Sheba,' but he does not seem to have. You see that music is not sensational, like Strauss's. Goldmark still has the same old piano he has used for years and years. It was the very first of its make, and is at present a whole tone out of tune. I re-

member that I had to play a part of his violin concerto to his accompaniment a whole tone lower than it was written—in G minor instead of A minor."

Mr. Macmillen was emphatic in his condemnation of the "snobbishness" with which Americans in Europe treated their own artists over there.

"In England the mere mention of the fact that Elgar's symphony is to be played is sufficient to crowd Queens Hall or Albert Hall to the very doors, not necessarily because people love the symphony, but because its composer is an Englishman. In the case of Americans you merely have to mention the fact that the player or the work is of American origin to keep them away. I remember that when I gave a concert in Vienna some time ago the hall was crowded to the doors with people of almost every nationality, apparently, except

FEW MONTREAL MEN IN OPERA ORCHESTRA

Controversy Between Management and Union Settled—A New Local Chorus

MONTREAL, Oct. 11.—Cable advices to this city state that Edmund Burke, the Canadian operatic baritone, recently underwent a serious operation for nasal trouble in London, but is recovering rapidly. He is at present resting at The Hague.

The trouble between the local musicians' union and the Montreal Grand Opera Company has been settled, thanks to the diplomacy of Signor Jacchia and to the fact that the four weeks' tour of the organization after the Montreal season made it impossible for all but a very few of the local musicians to apply for engagements. The local men at first demanded that engagements should be made for the Montreal two months' season without the tour, thus necessitating the reconstruction of the orchestra for the visit to Ottawa, Toronto and Quebec; but Jacchia and the management were firm against this, and won out in the end. It is not likely that more than three Montrealsers will have desks in the opera orchestra. Mr. Veitch is negotiating with the opera management for the loan of half a dozen brass instrumentalists for the Symphony Orchestra, but is not likely to get them, particularly as he is not permitting his own men to appear at the symphony matinées of the opera orchestra even if they play at the opera performances.

The most promising choral undertaking of several years is now under way, and the first rehearsal was held last week. This is the new Orpheus Club, a male voice choir of one hundred, conducted by Dr. Perrin with the assistance of F. H. Blair, and owing its promise of success largely to the energetic management of Maurice Burke, brother of the opera singer, who has already relieved it of all financial worries by providing a subscription list of 125, the largest number considered advisable in view of the fact that there is no large hall available for the concerts.

Caruso Said to Be Seriously Injured

According to cable reports received as *MUSICAL AMERICA* went to press, Enrico Caruso was seriously injured in Munich Tuesday night during the performance of "La Bohème." By tripping over a piece of stage property he was thrown unconscious to the stage. Although he was able to sing through the last act, it is reported that he suffered concussion of the brain and that his doctors forbid his appearing again for some time. On Monday night he was the victim of another, but slighter accident, when he was stabbed in the knee accidentally while singing in "Carmen."

GADSKI'S CHICAGO RECITAL

Songs by Americans Prominent in Season's First Program

CHICAGO, Oct. 10.—The task of opening the local season in music devolved upon Johanna Gadski, who appeared yesterday afternoon at Orchestra Hall. Brief and brilliant selections well contrasted with a disposition for lyrical values rather than dramatic qualities marked the make-up of her offerings. The first group of songs was drawn from Franz Schubert and Robert Schumann. Of the succeeding group of six songs of Robert Franz, half of them were sung in English. "The Churchyard," "Springtime and Love," and "When I Walk in the Woods," all proved exquisite through her vocalism.

The most significant and satisfactory outlook for the day was secured through the selections furnished by American and local composers. This was led by Henry Hadley's "The Rain Falling Upon the Flowers." The two songs by Sidney Homer, "Uncle Rome" and "Dearest," were models in their way and Eleanor Everest Freer, the Chicago composer, furnished a tripping and tuneful interval in "Sweet and Twenty." Walter Morse Rummel gave a finale in "Ecstasy" that was decidedly and befittingly brilliant. Margaret Lang's "Irish Love

Song" proved a simple and melodious lyric. Edwin Schneider, her accompanist, was represented with two new songs, "Snow Flowers" and "One Gave Me a Rose," both being enthusiastically recalled and in addition his "In the Time of Roses" was another artistic item for approval.

C. E. N.

Miss Hussey to Have a Busy Season

Adah Hussey, the contralto, will sing 124 times between October 17 and June 1, as her engagements stand at present, and she expects that before long the number will be even higher. She will go West on October 17, returning about November 15. She will give recitals in the Southern colleges from February 6 for four weeks. She is also booked for the Spring tour of the Pittsburgh Festival Orchestra, and will give a recital in January before the Women's Club of Middlesex.

New Engagements for Cecil Fanning

While in Bangor Cecil Fanning, the baritone, signed contracts for two appearances with the Pittsburgh Orchestra, in February, for a joint recital with Geraldine Farrar, in January, at the Plaza Hotel, New York City. From the Maine Festival Mr. Fanning and his associate, H. B. Turpin, go West for a lengthy tour.

GENA BRANSCOMBE WEDS

Gifted Composer, Now Mrs. Tenny, to Make New York Her Home

PICTON, ONT., Oct. 6.—Gena Branscombe, daughter of Dr. and Mrs. H. W. Branscombe, and a young woman who has won greater laurels in the field of musical composition than perhaps any other Canadian, was married to-day at her father's home here to John Ferguson Tenny, a prominent attorney of New York City. Rev. Vernon Emory, pastor of the First Methodist Church, officiated.

The bride returned six weeks ago from a year's study in Berlin. Her marriage comes as an interruption to her most ambitious effort, an opera, upon whose composition she started in Germany. It was a case of Cupid against Art, and Cupid won.

Mrs. Tenny will reside in New York in the future.

Mrs. Thomas Tapper's Plans

Mrs. Thomas Tapper will no longer be connected with the Institute of Musical Art, but will devote her time to giving private lessons in New York. She will be the assisting pianist at a concert given by the Kneisel Quartet in Brooklyn, on October 26.

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Renaud to Give Recitals Under Hammerstein's Direction

Maurice Renaud, the French baritone, who for four seasons was at the Manhattan Opera House, will devote himself to recital work, under direction of Oscar Hammerstein this season at such times as he is not singing with the Chicago-Philadelphia Opera Company. He will give a New York recital on January 10 next. M. Renaud will arrive in this country for the Chicago opera season about November 15. Later he will give a series of recitals until February, when he will return to operatic work in Philadelphia. After that he will be heard in concert again.

New York's Music Lectures Popular

The Board of Education is finding the public responsive to its free lectures on music in New York schools, all the lectures being well attended. Among the topics discussed the week of October 10 were: "Songs that Never Die," Frederic Reddall; "Irish Music," Mrs. Helen O'Donnell; "Edvard Grieg, the Norwegian," Margaret Anderton; "The Simplicity of Music," second lecture in a course on "Searchlights in Modern Music Study," Mrs. Mary Gregory Murray; "The Story of the Violin," Dr. Edwin C. Broome; "English Ballads," Grace Ewing; "Folk Songs of Ireland," Lewis W. Armstrong; "Russian Folk and Peasant Songs," Edward Bromberg.

Christian St. George Studying Abroad

Christian St. George, pianist and composer of New York, is now in Europe to coach with von Fielitz in Berlin, from whom he has received much praise as to his songs. He will also study with Sauer in Vienna, and with Busoni next Summer in Italy.

Russian Pianist New York Soloist

In a program which included selections by Gisela Weber, violinist; William Ebban, cellist, and Lambert Murphy, tenor, a young Russian pianist, Betty Askenasy, was introduced to a New York audience October 9, as soloist at the Dirigentenverband's first concert of the season, in the society's rooms. Miss Askenasy's



The Upper Picture Shows the English Pianist, Amy Hare, in Front of Her Summer Home in the Tyrol Mountains. In the Lower Picture She Appears with Mary Portman, the Violinist, in Their Touring Car.

BERLIN, Oct. 1.—The English concert pianist and successful teacher, Amy Hare, has returned from her Summer's vacation spent in Southern Tyrol, near Bozen, where the artist and her friend, Mary Portman, the violinist, have an ideal Summer home in the heart of the mountains.

Amy Hare is very well known also in America, having lived for a number of years in Washington, where she became conspicuous by her popular Wagner lectures as well as by her artistic piano recitals. Especially her recitals in the Peabody Institute in Baltimore brought her reputation and a large number of adherents.

Miss Hare will be heard frequently this Winter in Berlin, which is cause for congratulation inasmuch as she has hitherto devoted her energies principally to other European cities. Miss Hare is accounted one of the most accomplished chamber music artists of the present day.

The lower of the accompanying pictures shows Miss Hare and Miss Portman in their touring car in the Tyrol Mountains, and the other is a picture of Miss Hare in front of their large log-cabin home 5,000 feet above sea level. O. P. J.

program consisted entirely of Russian compositions: Tschaikowsky's "Theme and Variations" in F; his "Chant d'Automne," Arensky's "Péons" and Rachmaninoff's "Prelude." She revealed a fluent technic and musicianly feeling.

Janpolski to Sing in Hartford

HARTFORD, CONN., Oct. 10.—The Hartford Choral Club, under Director Baldwin,

has announced Albert Janpolski, the Russian baritone, as soloist for its first concert, December 6. Besides the two chorals for men's voices and baritone solos, "Dreaming," by Staeger, and the scene of "Wolfram" and "Pilgrim Chorus" from "Tannhäuser," Mr. Janpolski will sing the big aria from Tschaikowsky's "Eugen Onegin," and groups of English and Russian songs.

Sings in English without Understanding the Language

Singing one of the longest rôles in opéra comique in English without really knowing the language at all is the unique accomplishment of Georges Chadal, the French baritone. Mr. Chadal sings the title rôle in "Hans, the Flute Player," at the Manhattan Opera House. When Mr. Chadal started to learn the part, about five weeks before the opening performance, he did not know more than three words of English. His wife, fortunately, had studied English in school and knew enough of the language to help her husband considerably, and expert teaching by others was also brought to bear. The last act was ready only a week before the first performance, but Mr. Chadal had had so much practice in learning the rest of the part that he managed that also. While he speaks with a strong accent, his diction is so good that most of what he says is intelligible. Outside of his part the baritone does not understand any English at all.

Long Tour Planned for Mr. and Mrs. Reed Miller

Reed Miller, tenor, and his wife Nevada Van der Veer, contralto, are booked extensively for the coming season, some of their important engagements being the following: Rochester, N. Y., Festival, October 10-15; Pittsburg Orchestra, October 17, November 17; "Messiah" performance with the Handel and Haydn Society, Boston, December 19; "Messiah," New York Oratorio Society, December 22 and 26; Apollo Club, Chicago, January 12; a four weeks' recital tour in January and February; February 28, at Cleveland, O., and a six week's Spring tour with the Thomas Orchestra.

Dr. Irvin J. Morgan, formerly organist and choirmaster of the First Presbyterian Church of Baltimore, but at present director of music and organist of Trinity Episcopal Church, Pittsburg, was recently honored with a university degree of music. Dr. Morgan has just returned from a transcontinental concert tour, playing on the great organ in the Mormon Tabernacle, Salt Lake City, and at other notable organs.

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Dear MUSICAL AMERICA:

What with the Cavalieri question and other torrid matters pressing for my attention, it has been a busy Summer, but your Mephisto is off on a vacation at last. I do not care to tell you where I am, as I get letters, telegrams, and 'phone calls enough without having them intrude into this Mephistophelian paradise, far from men and all their boresome and ridiculous little affairs—far from women and their but I tread on dangerous ground. Not that I would not be glad to hear from you, my dear MUSICAL AMERICA, but I am looking not so much for gladness just now as for peace.

However, I do not stop musing. It has become a confirmed habit. Besides, this is an ideal place to muse—one can muse here on the things one wants to muse on, without having some obnoxious person lay a stupid newspaper clipping on his desk and say: "Here, muse on this."

Everything here conduces to musing; one is inspired to muse on musing. Think of spending the lazy hours reclining on a bank of moss, breathing the aerial nectar wafted from fir-balsams, watching the drifting and swirling tides edging their labyrinthine way through a spreading panorama of forest-clad peninsulas and islands, and listening enraptured to that most marvelous of orchestras, the wind in the swaying pines overhead.

Music! What does anyone know of music who has not lived through immemorial dream-days listening to that soul-searching and ineffable strain? The wind in the pines! How it penetrates the sense and searches out the secret places of forgotten dreams! How it leaves the soul tantalized and wondering—half remembering, half forgetting. Where is the wonder-working musician who can thus subtly allure the sense and stir the forgotten places of the soul?

Ah, here is poetry in music again! (Observe, Mephisto is not wholly blasé; he becomes enraptured.) Have the pretenders to the laurels to-day forgotten that that is what music should have and be—that they give us mathematics, atmosphere, pathology—everything, in fact, except poetry? Well, let the heathen rage and the people imagine a vain thing. I, at least, can preserve my sanity by reclining on a bank of moss and listening to Pan's primeval pipings.

Already I can hear those who lift their voices to say: "But natural sounds, however beautiful, are not music—the art." Granted; but you may keep all your musicians who have not drunk deeper of the wisdom of Mother Nature than of all other teachers—I do not want them, your cerebrals, academicians, sense-shatterers. Give me poets—poets who have listened to the wind in the pines. They have remained alive to beauty, to moderation, to imagination, to the nature of real strength.

A theosophical friend of mine, affirming from an assumption of mystical knowledge what any fool ought to know by instinct, says that the function of nature is to restore normality to morbid psychic conditions. This is undoubtedly correct. After listening for several years to the music of the famous composers of the day, without a vacation—though not without stimulants

—I find, up here in the woods, that I am again becoming sane, and feeling like my old self. Mother Nature is at liberty to use this declaration in any way, as a testimonial, if she wishes, though it may be small recommendation for anything to have it said that it makes Mephisto feel like himself.

By the way, speaking of theosophy, if you want to absorb *prana*, go up into the North woods. *Prana* is the fashionable Hindu word for ozone. Sum up in one list the advertised virtues of all the breakfast foods in existence and the result is not to be compared with the excellence of genuine *prana*. Taken in sufficient quantities, it is said that it would even make a poet out of Reger.

It is one thing to talk of a musician learning from Nature, and another thing for him to do it. I will wager that your pedant or academician, with the best intent in the world, will get no more out of Nature than a little more physical and mental health with which to further overburden the world with more pedantic and academic works. The musician who is to learn from Nature must be caught young. If he has not been thrown into a trance of joy by hearing

lake water lapping
With low sounds by the shore,

or by hearing the æolian harp of the pines, before he is fifteen, there is little hope for him. This is mere purposeless instinctive ecstasy of youth, the awakening of the young mind to the sense of beauty, the first opening up of what is to be a limitless vista of enchanting sensations and perceptions. In the course of his proper development the pupil learns to notice, and to enjoy, Nature's infinite variety. He becomes a storehouse of impressions of the beautiful.

It is because of the overmastering power of this love of beauty that he becomes an artist, a musician. The medium of the art, color, tone, form, is something upon which he can mold his impressions, his psychic experience.

Now, because of the ridiculous system of modern education, which constantly trains the intellect and lets the emotions go hang, your pupil becomes mastered by his intellectual interest in handling the medium. He spends more and more time in carrying technic to unexpressive excesses and less and less time in the fields and the woods. Music is what your soul tells you in well-ordered sound about the beauty which it has perceived in nature and life. With any other cause and origin than this, music that is music does not exist. But the educational processes in modern life take no note of this, and cheerfully sanction any combination of notes that is sufficiently correct, whether it has anything true and beautiful to tell us of life and nature, or not.

Mind you, I am not saying that humanity is thus regardless of a disobedience to the teachings of Mother Nature. Humanity has its own little system of rewards and punishments, in terms and degrees of fame and oblivion, and its judgments are final.

Owing to the aforementioned obliquity of our modern educational systems, the artist who is false to the teachings of nature—who has set a wall between the voice of the pines and the voice of instruments—may attain a great eminence in the world in his lifetime by achievements of a sensational nature, by clever advertising, by a little pseudo-artistic bluster of the Shavian sort. The world, impressed a little by the authority of the schoolmen, or by sheer sensationalism, falls for the bluff for a time—if you will pardon the linguistic lapse—and gives every pretending artistic dog his day.

Meanwhile, the true poet, who did not go wrong, who was less interested in impressing the world than in putting down a few notes which should represent with inviolable faithfulness his impressions of the beautiful in nature and life—what has become of him? As a rule, he has been as abnormally backward in getting his work before the world as the other has been abnormally forward. A spasmodic effort here or there has gained him a hearing or two, or the appreciation of a friend has accomplished the same. He resides in the

proverbial garret of poets and lives on half portions of breakfast food. He is known a little, his name has been heard of here or there, but to the world he is known as obscure and particularly as "queer," until one day the same world makes the discovery that the brilliance of the other fellow masked dry bones, while the obscurity of this one only made inaccessible the bread of life which he vainly offered to a world beyond his reach.

Well, what of all this trite talk, do you ask? What is new, or even fairly fresh, about it? Simply this, that I doubt if you have realized how intimately all these matters depend upon the extent to which the musician has learned of Nature. That little fact, yes or no, shapes the whole course and history of art in the world. Does the music tell lies about the voice and teaching of the great Mother? Down with it, says the world at last. Does it tell the truth? Up with it.

Thus the result of musing on a moss-bank under a pine tree. But there is a corollary.

There is a Winter coming along, when you and I shall attend many concerts and operas. For musicians the time for good resolves is not January first, but in October. Would it not be well to make a little resolve before making the mad plunge? We want to be a little ahead of where we were last year if we are not courting stagnation and death. Suppose, then, my dear MUSICAL AMERICA, you and I make a little compact, whereby we agree to take with us into the

temples of music this winter the memory of the wind in the pines—a touchstone to resolve technical tinsel to its proper dust, and leave standing only that which rings true to nature and life, which *speaks* to us and tells us again in a voice of musical sound what Nature, in her own way, whispers to the souls of poets.

I do not assume that you and I will thus reform the world, a world which puts the show of which it tires before the truth which gives it life. As the preacher said: "Bloated, blear-eyed and indifferent the world has ever been; bloated, blear-eyed and indifferent the world is now; bloated, blear-eyed and indifferent the world will ever be."

But we may do a good deal toward reforming ourselves, and that will be of great assistance in arriving at the perfect state of wisdom and bliss for which we so ardently strive. As for me, it is only a myth, a vulgar and popular superstition, that I am incapable of bliss. The ill-advised zeal and fanaticism of puritans are responsible for the notion. I am no more a lost soul than you or any man. Only I am more typical than any other, in that through a more protracted existence and consequently a higher development of the faculties I experience more keenly the miseries of life, miseries which must persist so long as the people with whom we must deal remain petty and selfish, so long as they persist in giving concerts to which we would rather send the office-boy than go ourselves, but which the exigencies of our position constrain us to attend.

Your Mephisto.

EXPECT CARUSO RIOT

When Berlin Seat Sale Begins—Another Caruso Love Affair

BERLIN, Oct. 8.—Another Caruso box-office riot is expected by the Royal Opera authorities when the general sale of seats begins for his engagement of three performances. Caruso will sing in "Carmen," "Aida" and "L'Elisir d'Amore" the last week of October, and the house could easily be sold out three times over for each performance. Caruso will sail for America directly after his engagement here. He has been appearing in Frankfurt, Hamburg and Bremen.

There is a report from Rome that Caruso will figure in a suit brought by a young woman whom he met a few months ago when she was stenographer and private secretary to a lawyer in Milan. The tenor and the young woman, who is said to be very charming in person and mind, engaged in a Summer flirtation which one of the two at least seems to have taken seriously. The girl's father has decided to sue in her behalf, it is said, on the grounds that she should be reimbursed for loss of employment which resulted when she relinquished her position at the tenor's behest, and also to cover the cost of a trousseau which she says she gathered in anticipation of a happy outcome of the affair.

Two Russian Balalaika Orchestras are interesting London at present.

MELBA THE MAGNET

Far-Off Northwestern Town Gives Rousing Welcome to Prima Donna

[By Telegraph to MUSICAL AMERICA.]

CALGARY, ALBERTA, D. C., Oct. 10.—Mme. Nellie Melba appeared here Saturday night, singing to the largest audience ever assembled in the history of this beautiful Northwestern city. Calgary is a place of 30,000 population, and the house represented in money \$8,500, something certainly phenomenal in the history of concerts, considering the size of the place. Sherman Rink, where the concert was given, was packed to overflowing, and hundreds who could not get admission cards lingered outside the building until the great singer emerged after the concert.

Many people came from distant points, some traveling over 200 miles to attend this concert. Two nights before Mme. Melba appeared at Edmonton, the Northernmost city in Canada, and the center of civilization for the Hudson Bay Fur Co., where she attracted a \$7,000 house. Her director, Frederic Shipman, is gratified, but not astonished, over these results.

Heinemann Tour Begins November 4

Alexander Heinemann, the German *lieder* singer, will sail for New York on the *Kaiser Wilhelm der Grosse* on October 25. Mr. Heinemann's first appearance in this country will take place November 4, at Mendelssohn Hall, New York.



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ALESSANDRO BONCI

the greatest living illustrator of "bel canto" will make an extensive concert tour through the United States and Canada, season of 1910-11.

H. E. Krehbiel, critic of the New York Tribune wrote recently:—"Mr. Bonci sang last night the rôle of Faust at the Metropolitan as it has not been sung for a score of years."

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CINCINNATI DRAWS HOST OF STUDENTS

**Musical Enthusiasm Runs High on
Eve of a Promising
Season**

CINCINNATI, OHIO, Oct. 10.—It may be said without exaggeration that musical enthusiasm and appreciation was never greater in Cincinnati than at present—more people are attending concerts and there are more promoters of things musical. This condition is undoubtedly due primarily to the influence of the Symphony Orchestra and the May Festivals, and it may be in part Cincinnati's share in the general musical awakening throughout the United States, and to a degree it may be attributed to the gradual growth of the city and the ever increasing number of music students who come in from all parts of the country to attend the various schools. Perhaps few people realize how many hundreds of students come to Cincinnati each year to study music, for usually schools give optimistic reports, but when one finds teachers at every turn who are in fact turning away pupils and whose classes are filled to the last hour of the day for every day in the week, one may be certain that the students are here, and that will help the concert business and do much toward filling the 3,623 seats in Music Hall for the Symphony concerts.

The first recital of the season, as formerly mentioned in this column, will be that of Mme. Gadski at the Grand Opera House Thursday afternoon.

Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra, is preparing to quit Europe after a four months' stay on the Continent and soon will sail for America, arriving in New York the latter part of this month and coming to Cincinnati after a short stay in the metropolis.

The first rehearsal of the orchestra will take place at Music Hall on Sunday, November 13, and the first concert will be given at Delaware, Ohio, on Friday, November 18, just one week before the opening of the season in this city.

The first rehearsal of the May Festival Chorus will take place Monday evening in Greenwood Hall. The first work to be taken up for the festival of 1912 will be César Franck's "Beatitudes." Alfred Hartzell will be the chorus master until Mr. Van der Stucken returns. The singers will be addressed by the chairman of the chorus committee, Frank R. Ellis, who has just returned from Europe, where he had a conference with Mr. Van der Stucken regarding the work of the year.

The Heermann-Adler-Sturm trio will begin its series of local concerts on November 12 with a program that will not only put the abilities of its members to the greatest musical test, but will be varied enough to afford an excellent opportunity to appreciate the comprehensiveness of its interpretative ability. The Beethoven D major trio, the Smetana trio in G minor and the difficult Sonata in C for piano and violin of César Franck will comprise the program.

The successful work of the opera school of the College of Music during the last few years has made such a demand for study in that department that in order to give all those who have the ability an opportunity to show the same along that line the college has decided to give a number of operatic performances with double casts throughout the Winter. The first of these performances will take place about the middle of November, when the second act of "Martha" and the second act of "Faust" (garden scene) will be given with piano accompaniment.

The first musical event in the annual college series of recitals and concerts will be held in the Odeon on the evening of November 9. The first concert to be given by the college chorus and orchestra will

probably be held in Music Hall on the evening of November 22.

Dean Sterling and Sidney C. Durst, of the Metropolitan College of Music, are both scheduled for organ recitals in Music Hall during the great Episcopal convention now in session.

The Walnut Hills Music School, Philip Werthner, director, has just issued a catalogue in which the plans and purposes of the school are set forth. Mr. Werthner has a faculty of seven, including himself as teacher of piano; Mrs. Dell Kendall-Werthner, voice; Jacques Sternberg, violinist; Carl Grimm, harmony counterpoint and composition; Miss Frieda Lotze, expression and dramatic art, and Gladys Sturm, assistant teacher of piano.

The Cincinnati Conservatory of Music is in receipt of enthusiastic accounts of the success achieved by two of its distinguished graduates, the Misses Edith and Mabel Hatch, in a recent concert at All-Saints College, Vicksburg, where they are located at the head of the music department.

The annual year book of the Woman's Musical Club has appeared, and presents a brilliant promise for the coming season. Besides the two outings, there will be eleven meetings at which elaborate programs will be rendered. F. E. E.

Frederick Wheeler's Fourth Western Tour

Frederick Wheeler, the baritone, will start on another Western concert tour the middle of October, in company with Florence Hinkle, soprano; Ada Hussey, contralto; Reed Miller, tenor, and William Janashek, pianist. This will be Mr. Wheeler's fourth consecutive tour through the West, the first having been with Mme. Josephine Jacoby, and the last three with the popular artists here mentioned.

Busoni in Washington

Ferruccio Busoni, the pianist, will appear in Washington this Winter under the local management of Mary Cryder, and not under that of Katie Wilson-Green, as erroneously reported in these columns last week.

MAINE AROUSED BY ITS GREAT FESTIVAL

[Continued from page 1]

The soloists of the afternoon were Mary Desmond, soprano, who sang a number by Chaminade with great sweetness and vocal clarity; and John Barnes Wells, the popular New York tenor, who received a veritable ovation for the splendid style in which he sang Goring-Thomas's "Swan and Skylark," two Indian songs by Charles Wakefield Cadman, and two delightful compositions of his own—"If I Were You" and the "Elfman." Mr. Wells's voice is remarkable for its color and richness and for the skill which he evinces in its handling.

The evening concert was given over to a performance in concert form of Saint-Saëns's "Samson and Delilah" with the following cast:

Pearl Benedict, contralto, *Delilah*; Signor Samolli, *Samson*; Cecil Fanning, *High Priest* and *Abimelech* rôles; Henry L. Eustis, the *Hebrew* and the *Philistine*; John Barnes Wells, the second *Philistine*; and J. Francis MacNichol, *Messenger*, with chorus joining in as the Hebrew and Philistine populace.

Miss Benedict was in her element in the music of *Delilah* and proved thoroughly capable of sustaining the most difficult tasks which it set before her. Her voice was at its best and she accomplished some particularly fine results in the duet of the second act.

The rôle of *Samson* fell to Mr. Samolli and he acquitted himself of his task in surprising fashion. His English diction was remarkable, too, not a word being lost to his hearers.

Cecil Fanning's *High Priest* was fully equal to everything this admirable artist always accomplishes. His voice was a constant joy to hear and his interpretation was superlatively polished. Enthusiastically as everybody else in the cast was received, there was none who could boast of a more heartfelt and spontaneous welcome than Mr. Fanning.

Another pleasant, and this an incidental, surprise at the Friday evening concert, was the singing of the young soprano, Es-

OPEN SEASON WITH SCHUMANN PROGRAM

**Fiedler, Witek and Schroeder
Warmly Welcomed with
Boston Orchestra**

BOSTON, Oct. 8.—For Boston the musical season of 1910-11 began on Friday afternoon, October 6, with the first public rehearsal of the Boston Symphony Orchestra in Symphony Hall. It rained, but the "rush" seats were filled and long before the doors were opened there was a long line waiting on the steps outside. Additional interest was lent to this concert by the first appearance of Anton Witek, the new concertmeister, and Alwin Schroeder, the 'cellist, who was soloist of the occasion, and who now occupies the first 'cello desk with Mr. Warnke after an absence of seven years from the orchestra. There was applause for Mr. Schroeder when he entered, there was longer applause for Mr. Witek, and finally, when Mr. Fiedler entered, the warmth of the greeting extended him seemed to say that absence had made the heart grow fonder.

The first program of the season had been arranged in honor of Robert Schumann, the centenary of whose birth, which occurred on the 8th of last June, has been celebrated during the Summer in most of the cities of Europe. This program was well chosen—the "Manfred" overture, the "Rhenish" symphony, the 'cello concerto and the overture to "Genoveva." Schumann is a dramatist to reckon with in the "Manfred" overture, and for a hearing of orchestral music by a man who dreamed, but was only occasionally successful in obtaining enchanting orchestral combinations, there is nothing better to offset sameness of coloring than the E-flat symphony.

telle Harris, who was heard in an aria from Reyser's "Sigurd" and several lighter songs. She has a very pleasing, well-schooled voice and was well received.

The difficult choruses with which Saint-Saëns's opera abounds proved no stumbling blocks for Mr. Chapman's singers. Their tone, shading, intonation and accuracy were all that the most critical could well desire. The orchestra ably seconded the singers' efforts.

The feature of the Saturday afternoon concert was the superb singing of Cecil Fanning in a group of three songs. So charmed were his hearers that he was obliged to add four extras. Rousing receptions were also given on that occasion to Misses Benedict and Harris and Mr. Wells.

The concluding program of the festival given on Saturday evening was follows:

The principal scenes and the grand climax of "La Gioconda." Mme. Rappold, soprano; Miss Harris, soprano; Miss Benedict, contralto; Mr. Wells, tenor; Signor Samolli, tenor; Mr. Fanning, baritone; Signor Pimazzoni, baritone; Mr. Eustis, bass.

Goldmark, Grand March, "Queen of Sheba," Festival Chorus and Orchestra; Wagner, "Dich Theure Halle." Mme. Rappold; Ponchielli, three scenes from "La Gioconda"; Act I, Scene VI, "Enzo Grimaldi," Signors Samolli and Pimazzoni;

This symphony is the least appreciated of the four beautiful works which are more likely to be intimate personal documents than truly symphonic in scope and style. Here Schumann has forgotten his religious awe of the precepts of Mendelssohn. His scores lapse into rapturous life with the very first bow of the violins and with artistic intuition which reveals itself after a hundred years as the keenest wisdom he reiterates and reiterates that joyous burst in the string, the wood and the glorious brass—the themes which served Brahms well when he wrote the first movement of the third symphony and which is indeed the very glow of the sunsets on the Rhine. Mr. Fiedler was unusually successful in this opening movement, in the lander music which follows—so truly of the spirit of the German folk—and in the exceedingly impressive cathedral scene, where the composer gorgeously conveys his memory of a religious ceremony under towering arches.

In the "Manfred" overture, too, the conductor was very fortunate in emphasizing to the greatest degree its dramatic force and poignancy and in infusing much of the coloring which Schumann meant to attain in his scoring. The motive for the trumpets has seldom been more suggestive of the doom over *Manfred's* soul. Nor was the *Genoveva* overture less engrossing—and all this, although a Schumann program is a very risky proceeding.

Mr. Schroeder quickly showed that he had lost none of his skill since his last appearance as soloist with the orchestra. It is not surprising that the concerto is seldom played. The music is for the most part dry, pedantic, unidiomatic for the solo instrument. In one place—the romanza—Schumann is himself, and Mr. Schroeder played that lovely, simple song of imperishable fragrance for all it was worth.

At the concert on Saturday night there was an even greater measure of warmth extended the different men who displayed themselves as individuals of the occasion and in the audience's evident enjoyment of the music. The concerts were surely a very auspicious beginning of the season.

O. D.

Act III, Scene VI, "Chorus of Cavaliers," Signor Pimazzoni and Chorus; "Dance of the Hours," Ballet Music, Festival Orchestra; Act III, Scene VII, Grand Finale, Mme. Rappold, Miss Benedict, Mr. Fanning, Signor Samolli, Miss Harris, Mr. Wells, Mr. Eustis, Signor Pimazzoni, Festival Chorus and Orchestra; Tchaikowsky, Overture, "1812," Festival Orchestra; Von Weber, "Leise, Leise," "Der Freischütz," Mme. Rappold; Mendelssohn, "Butterflies," Festival Chorus; Wagner, Prayer and Finale, "Lohengrin," Miss Harris, Miss Benedict, Signor Samolli, Signor Pimazzoni, H. L. Eustis, Festival Chorus and Orchestra; "The Star-Spangled Banner," Estelle Harris and Chorus.

The concluding concert was fully as brilliant, if not more so, than the opening one. Considerable interest centered on the singing of Marie Rappold, who sang her contributions with great beauty of tone and with a wealth of feeling. Miss Benedict and Miss Harris also came in for their share of applause, as did Messrs. Pimazzoni and Samolli. The orchestra and chorus each vied in outdoing the other, with the result that the Bangor Festival's conclusion proved an artistic climax such as music lovers of this state are rarely favored with.

With the same programs and the same assisting artists Mr. Chapman will repeat this festival in Portland, Me., beginning to-day. H. P.

DIMITRIEFF WON TRIUMPH DESPITE OBSTACLES

MME. NINA DIMITRIEFF, the Russian soprano, who was engaged in the place of Mme. Mazarin for the Worcester Festival, achieved a great success in her appearances both in operatic and in oratorio rôles. Mme. Dimitrieff's successes, however, were not achieved without great difficulties since on the first day she suffered from a serious illness occasioned by an attack of ptomaine poisoning. In spite of this she appeared at her first concert and won public approval. She was also compelled to sing the last part of the "Damnation of Faust" without rehearsal with orchestra, owing to the late arrival of some of the other soloists.

At her second appearance it was found, too late to remedy the matter, that the orchestral score to the "Jewel" song from "Faust" was full of errors. In spite of this Mme. Dimitrieff sang the aria, winning the hearty admiration of the orchestra men, who, knowing the difficulties under which she labored, applauded her enthusiastically at the end of the aria.

The reports from the various criticisms of the Worcester Festival speak of Mme. Dimitrieff in terms of unstinted praise, and no less an authority than Philip Hale, critic of the Boston Herald, says in his criticism: "She became the festival favorite from the moment she stepped on the platform. Her

voice charmed all. She sings brilliantly, has a remarkable high register, and in her duets with Mr. Hamlin was superb. Her solos were given in an artistic manner and she received most hearty applause."

The other critics speak of the sincerity with which she sang and of her dramatic style as well as her beautiful tonal qualities and charming personality. In the "Damnation of Faust" she was excellently adapted to the portrayal of Goethe's heroine, her manner being unaffected and quite in harmony with the rôle. After her singing of the "Jewel" song both orchestra and chorus, as well as the audience, gave Mme. Dimitrieff an ovation, recalling her many times. This reception was repeated even more enthusiastically after her singing of the dramatic "Aida" aria.

Mme. Dimitrieff, who is a Russian, and possesses the remarkable linguistic facilities of her race, performed an almost impossible feat by learning to sing with perfect enunciation in English during the past Summer, and her success at this festival was largely won because of her perfect diction.

She has just been engaged for a two weeks' tour with the Russian Symphony Orchestra in December and will also be the soloist with that organization during a twelve weeks' tour in the Spring.

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WEINGARTNER STILL WITH VIENNA OPERA

To Continue Until Successor Is Found—Leo Slézak in a New Role

VIENNA, Sept. 26.—In spite of all versions, authorized and unauthorized, as to a change of directors at the Vienna Hofoper, Herr von Weingartner has returned to Vienna for the present until such time as a successor shall be found, and will appear as leader of the orchestra for the first time this season on Friday next, when Leo Slézak will sing the *Florestan* in "Fidelio," a part in which he has not been heard before. It is maintained with some show of truth that Mahler, who has already given such splendid proof of his fitness for this difficult position, will again assume the musical management at the Vienna opera house. However, his engagements now keep him busy elsewhere.

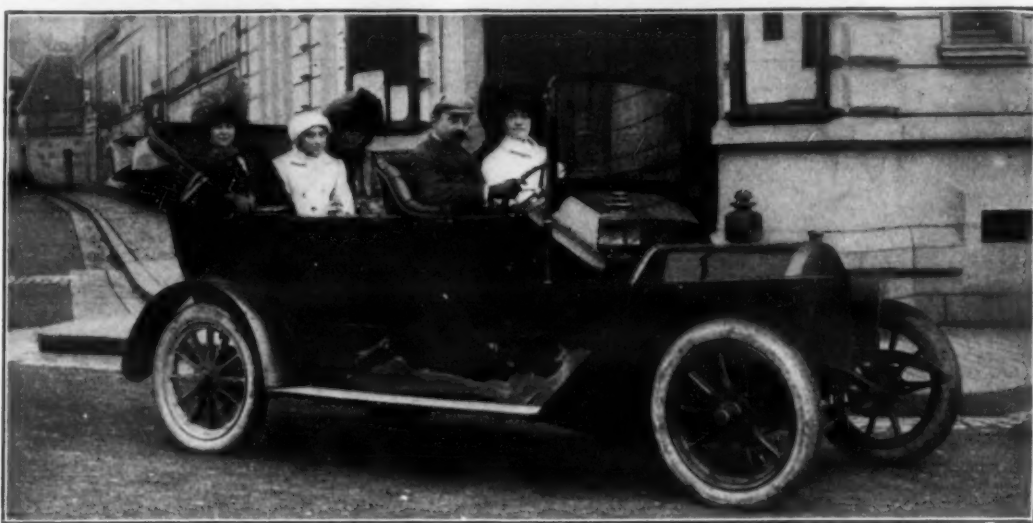
Mahler's Symphony No. 8, just produced in Munich with great success, will have its first performance in Vienna on January 11 at one of the regular concerts of the Gesellschaft der Musikfreunde, which association begins its series of concerts on November 9 with Brahms' compositions. The Wiener Concert Verein, which completed its tenth year last Winter, will continue its usual double cycle of six symphony concerts, under the leadership of Ferdinand Löwe, on Tuesdays and Fridays, and for these the participation of a number of famous soloists has been secured. There will be, besides, popular orchestra concerts on Sundays and Thursdays, and the entire series of Anton Bruckner's symphonies will be performed for the first time. The Tonkünstler Orchestra, under Oscar Nedbal's leadership, will give its eighth annual subscription concerts, and two out of the regular course, at one of which, on November 10, the Russian conductor, Safonoff, from St. Petersburg, will lead, while Nedbal will be heard as viola soloist. The Wiener Philharmonic Trio is arranging for five chamber music evenings on Fridays at intervals of three weeks, to begin November 18, at which works of all the newer composers will be rendered.

The Philharmonic Orchestra, under Weingartner's direction, will give eight subscription concerts at which works by Beethoven, Berlioz, Brahms and Dvorák will figure, as also the concerto by J. S. Bach for two hautboys, bassoon and string instruments.

Before his departure for America on November 1 Leo Slézak will give a song recital which is fixed for October 29.

As may be seen, the coming season holds promise of a rich musical harvest. The Hofoper opened its doors on the Emperor's birthday, August 18, as customary every year. We have had "Elektra" there with a new member of the company in the part, Frau Rabl-Kriesten. Another new member,

LOUISE ORMSBY ON AN AUTO TOUR OF FRANCE



With Miss Ormsby, in the Front Seat, Are Mme. Vallade, Her Former French Teacher and Accompanist, and M. Vallade

LOUISE ORMSBY, soprano soloist, was on an automobile trip through France and Normandy early last Summer when the accompanying picture was taken. Miss Ormsby is shown next the driver and with her are M. and Mme. Vallade, the latter of whom was Miss Ormsby's French teacher and accompanist during the four years in which she studied in Paris with Mme. Mar-

chesi. Miss Ormsby had just returned from this automobile trip when she received a cable message that brought her suddenly home to her father's sick-bed, which she reached ten days before he died. Her intention is to return to Europe for this season, sailing early this month. Her prospects for a profitable year are of the brightest.

the tenor, Miller, the American, who comes here from the German city of Düsseldorf, last week renewed the favorable impression made by him last spring as *Don Jose* in "Carmen," a most delightful performance of which opera, with Mme. Cahier, another American, in the title rôle, was one of the most successful representations of the present season.

In a recent interview with Mme. Cahier, Dr. Richard Strauss advocated her creating the part of the *Page* in his new opera "Der Rosenkavalier," in Vienna, in the event that this work is given here.

Johann Strauss is about to enter with flying colors into the Hofoper a second time. His "Fledermaus" has been on the repertoire for a number of years, and now the "Gypsy Baron" is to be performed with a noteworthy cast. The part of *Czipra*, the old Gypsy, will be sung by Mme. Cahier.

The first novelty of the year at the Volksoper will be "Quo Vadis," by Nougues, in the German, to be sung about the middle of October. This work is at present in preparation for no less than twenty German stages. Director Simons, of this house, has made an agreement with Franz Naval, an artist well known in America, for a number of performances, the first of which is to take place on November 11.

At the Johann Strauss Theater, the opening night brought a new operetta entitled "Lord Piccolo," music by Henry Bereny, libretto by Rudolf Schanzer and Karl Lindau. The music is pleasing and effective, though not expressive of great individuality.

The Hofoper's twin institution, the Burg

Theater, lost its most brilliant artist last week, Josef Kainz, an actor of remarkable talent who played in America during the winter of 1901-1902. He died at the age of fifty-two.

ADDIE FUNK.

David Bispham's Opening Program

While David Bispham does not open the Carnegie Hall concert season in New York this year, as he has in seasons past, his annual recital is scheduled early, the date being October 30. Mr. Bispham has elected to give an all-English program which will include such old favorites as "Edward," Loewe; "O, Ruddier Than the Cherry," Handel; "Believe Me, If All Those Endearing Young Charms," and "Down Among the Dead Men." There will be two of Sidney Homer's songs and one of Mrs. Freer's, while an interesting feature will be a selection from "Paoletta," Florida's new opera, in which Mr. Bispham recently took the leading rôle in Cincinnati. The program will conclude with a recitation of Longfellow's "King Robert of Sicily," to the incidental music of Rosseter G. Cole.

Scharwenka to Sail October 25

Xaver Scharwenka, a composer-pianist, who returns to this country after an absence of twelve years, for a short concert tour, will sail from Bremen, October 25, on the *Kaiser Wilhelm der Grosse*. Mr. Scharwenka will give several concerts in the West before he appears in New York. His first concert in New York will be on Sunday afternoon, November 27, with the New York Philharmonic Orchestra, at Carnegie Hall.

KREISLER'S LONDON CONCERT POPULAR

Big Audience for Violinist and Another for Tetrassini's Recital

LONDON, Oct. 1.—Fritz Kreisler's recital of last Saturday attracted a large audience. The following was the program:

Suite in E Minor, Bach; Devil's Trill Sonata, Tartini; Prelude and Allegro, G. Pugnani; Andantino, Padre Martini; La Précieuse, L. Couperin; Scherzo, K. von Dittersdorf; Caprice No. 24, Paganini; Variations on a Theme by Corelli, Tartini; Romance, Kreisler; Caprice Viennois, Kreisler; Tambourin Chinois, Kreisler; Aus der Heimat, Smetana-Kreisler.

It is unnecessary to state that Mr. Kreisler's technic was perfect, for it always is. His own little pieces were charming. One could have wished, however, that this great violinist might have offered a program which comprised at least one concerto.

Mme. Tetrassini is undoubtedly still a drawing power of the first magnitude, for last Saturday a tremendous audience journeyed out to the Crystal Palace to hear her in her usual repertoire.

Her singing of "Caro Nome" from "Rigoletto" and "Voi che Sapete" from "Le Nozze di Figaro" drew forth much applause, and she was obliged to give encores.

The promenade concerts have brought nothing forward this week of particular interest. Mr. Backhaus appears at the Queen's Hall this afternoon in a program ranging from Bach to Debussy. In the Beecham Covent Garden opera season American artists taking important parts are Mignon Nevada, Marguerite Lemon, Clarence Whitehill and, later, Allen Hinkley.

EMERSON WHITHORNE.

Montreal Musicians' Union at Odds with Opera Management

MONTREAL, Oct. 10.—There is a fight on between the local union of orchestra musicians—a branch of the International Musicians' Union—and the Montreal opera management, the former demanding that all local musicians who measure up to the required standard of efficiency and who are available for engagement should be taken into the orchestra for the opera season, while the management and Signor Jacchia are anxious to employ a complete body of selected men from New York. Signor Jacchia will look into the matter on his arrival this week. The list of opera box-holders has been issued, and includes social leaders of the English section of society.

K.

New Opera for Christie MacDonald

Cable confirmation was received October 4 by Andreas Dippel to the effect that "Die Sprudelfee," the much-coveted Viennese comic opera by A. M. Willmer and Julius Wilhelm, with what is reported to be a charming score by Heinrich Reinhardt has been secured for Christie MacDonald.

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BERLIN, Sept. 24.—Vittorino Moratti, who was the only authorized assistant of the late Giuseppe Lamperti, and, since his death, has become his successor, was born in Bergamo, Italy. With true Italian precociousness he became conductor of various orchestras at the early age of eighteen. When asked by MUSICAL AMERICA's representative recently where he received the first musical impressions which determined his career, Sig. Moratti became communicative.

"It was at my daily visits to the home of the celebrated 'cellist, Piatti," he answered. "Although I was then but a child I was often induced to play the piano, and these attempts naturally stimulated me to increase my musical studies. On one of these visits, ever to be cherished in memory, I had the honor of being presented to the great Joachim. Joachim seriously advised me to come to Berlin for the purpose of improving my musical education."

"In Berlin I attended the Königl. Hochschule der Musik, from which I was graduated after completing the course of piano and theory. (Sig. Moratti's modesty does not permit him to say that he was graduated, as we happen to know, with the highest honors.)"

"I then had the good fortune to be called to that great master of singing, Lamperti, who offered me the position of assistant. I cannot tell you how much I profited by my daily training with the maestro. I had the opportunity to attend each lesson with the various pupils, and also to study privately with my chief. These studies I never neglected up to the maestro's death, when most of Lamperti's pupils continued their work with me."

"Did Lamperti destine you to be his successor?" Moratti was asked.

"Assuredly so," he replied, "for he once made the remark: 'When I can teach no



VITTORINO MORATTI

more, and if there is such a thing as one man taking the place of another, Moratti only can be my successor."

Moratti is not only a builder of voices, but also a trustworthy master of interpretation of the Italian, German, English and French schools of opera and song. Several of his pupils will make their debut on the opera and concert stage in the coming Spring.

O. P. JACOB.

**Talented Pupil of Clara E. Munger
Heard in Boston Musicales**

BOSTON, Oct. 10.—A private musicale of much interest to those so fortunate as to be invited was given last Thursday afternoon, in the studios of Clara E. Munger, by her talented pupil, Mary Rourke, who will sail next week for Europe to spend probably two years in study with Jean de Reszke. Miss Rourke sang the "Jewel Song" and other numbers from "Faust," arias from "Cavalleria" and "La Bohème" and Mrs. Beach's "The Years at the Spring." Miss Rourke is a fine example of

the artistic results Miss Munger produces with her pupils. Her studies have covered a period of five years exclusively under Miss Munger and she has developed to a remarkable degree. Her voice is sweet and well controlled and she sang with the poise and assurance which might be expected of a much older artist. She has studied entirely for the opera stage and will continue her work in that direction. The finest qualities in her voice were best displayed perhaps in the *Santuzza* aria.

D. L. L.

AMBITIONS MISDIRECTED

**Baltimore Teacher Deplores Sad Phase
of American Student Life Abroad**

BALTIMORE, Oct. 10.—Adelin Fermin, the new instructor in the vocal department of Peabody Conservatory, has arrived from Europe, and has given out his impressions concerning American vocal students on his first trip to America:

"The American student is one of the most sincere and deep students that I have met," he said.

"A large number of Americans whom we meet in Europe expect to become professionals, and, of course, they are expected to work hard to get to the point where their knowledge will bring them money. But the hard work is not restricted to those who expect to be professionals—the amateurs take their studies just as seriously and make equally good students."

"One unfortunate thing, however, about a number of Americans who go abroad to study is that their voice does not quite justify the expense and work. They are terribly ambitious—they fancy they are going to be great and famous, and make a fortune. Then, after they have studied for a couple of years, spent all their money and worn themselves out they find that they are failures, and it is very sad."

"Good singers must have talent—merely hard work will not make the voice great. If a voice is going to be a great voice it shows its greatness quickly—not after years and years of work. The long work wears out the mind and the muscles if the talent is not born with the singer."

W. J. R.

Milwaukee Auditorium Rearranged

MILWAUKEE, Oct. 10.—The work of dividing the interior of the Auditorium into two separate music halls, each of the capacity of 3,500 seats, and with a separate stage, is well under way. The south portion of the Auditorium will be dedicated to the patrons of music by the Arion Musical Club on November 13, when a festival concert will be given in which Alice Nielsen, prima donna soprano of the Boston Opera Company; Evan Williams, the Welsh tenor, and Maud Powell, violinist, will be the principal artists. The stage will accommodate a chorus of 250 singers and an orchestra of 100 pieces. The stage is so arranged that every singer and every instrumentalist is in direct line with the conductor, each row of seats being elevated about eighteen inches. This will increase the tone volume fully 50 per cent.

M. N. S.

SCHUMANN-HEINK HAPPY?

**She Certainly Is, and She's Been Making
Other People So in Wisconsin**

MILWAUKEE, Oct. 10.—Great was the surprise of several local music-lovers, upon entering the dining-room of the Hotel Pfister recently, to see Mme. Schumann-Heink with her husband and accompanist seated at one of the tables.

"How does it happen," asked one of her admirers, "that Madame visits Milwaukee so early in the season?"

"We came here to rest," was the reply. "You know, I love Milwaukee. I have been on a little tour in the Northwest. People wanted to hear me, and how could I say no—I just couldn't, now, could I? And we are not quite through with our engagements in the State, so I thought we would take a run down here. I am looking over some new songs with my accompanist."

"My Summer? It was fine! I had three grandchildren with me, and so I had to buy another Jersey cow. It's cheaper to own your own cows these days, and children must have only the best milk. So with the cows and my new automobile, we had as fine a time as anyone could wish."

"Our home in New Jersey is so beautiful. There is no more beautiful place in all America than the spot where it stands, and you don't know how happy I am. Everywhere I go the people are so good to me. We have just come from Green Bay. In a few days I shall sing at Beloit. Small towns, of course, but why not go there, since they want me? I want to give them of my best, while I am at my best. Yes, I shall sing here this season—in January. I am feeling very well and very happy."

M. N. S.

Elizabeth Dodge Returns

Elizabeth Dodge, soprano, has returned from a Summer in Europe, where she studied German *lieder* in Berlin and Salzburg. Under the management of Haensel & Jones she will have two appearances in Carnegie Hall, New York, a New England tour and many other engagements in and near New York.

Hugo Kaun, the Milwaukee composer, is on the faculty of the conservatory conducted by Traugott Ochs, in Berlin.



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Sunday Opportunities for the Masses in London—Karl Klindworth Reaches the Four-Score Mark—Liszt Centenary Festivals Next!—Amsterdam Vainly Offers Caruso \$4,000 for One Concert—Strauss Uses Pen Instead of Baton in His Own Defense—Indianapolis Conductor the First in the Concert Field in Berlin

NO one need starve for music in London when standing-room is free and gallery seats can be bought for 12 cents for such concerts as have been arranged for the sixth season of Sunday afternoons at the Royal Albert Hall. From sixpence the gradation of prices is gradual up to \$1.25 for reserved "stalls"; after that there are boxes for those who like to pay \$5 or as much as \$10 for their Sunday music.

The present season promises to be the most brilliant in the history of these concerts. The New Symphony Orchestra, Landon Ronald conducting, has been retained for the entire series, besides such pianists as Sapellnikoff, Sauer, Godowsky, Bachus, Hambourg; a Fritz Kreisler, a Mischa Elman, and an Efreim Zimbalist for violinists; Pablo Casals, Joseph Hollmann and Sergius Barjansky, cellist; and, for singers, Aino Ackté, Blanche Marchesi, Julia Culp, Elena Gerhardt, Mme. Kirkby-Lunn, Pauline Donalda, Agnes Verlet, Jane Noria, Mario Sammarco and Charles W. Clark.

FESTIVALS have become the besetting sin of Germany's music world. No sooner do they settle down over there to sleep off the effects of one debauch than they begin to dream of another. Since early last Spring they have had a veritable orgy—some of them "annuals," others to be excused on the ground that Schumann was born just one hundred years ago, others again, such as the Strauss Festival in June, without any excuse whatever—and still they crave more dissipation. It seems unfortunate that Franz Liszt did not make his advent on this terrestrial sphere in the same year as Schumann, for then the German revellers could have checked off two centenaries with one festival. But the Fates deferred his coming for a year, and so there must be another round of centenary festivals in 1911 on his account.

The Berlin Concert Society has already announced the first of the inevitable series for April. Its Liszt Festival will last four days and Ferruccio Busoni will hurry home from his American tour to play one of the concertos. Alexander Heinemann, the baritone, also will return from America in time to assist and Paul Goldschmidt is to play. Josef Strinsky will conduct the concerts, for which the Dortmund Music Society of 250 singers will be taken to Berlin and the Blüthner Orchestra has been engaged. Other German cities may be expected to fall promptly in line.

EMMY DESTINN opened her house in Prague a few weeks ago to enjoy life among her own people again during September and October. And of course she is simply Emmy Kittel to the Prague relations. Incidentally she is making herself letter-and-note perfect in her next new rôle so as to be in readiness for the early

première of "The Girl of the Golden West" when she lands in New York.

There still exists some sort of contract between Destinn and the Berlin Royal Opera for the early Autumn weeks, but it is not strong enough to make her sing there when her prima donnaship doesn't wish to do so. This Fall she has decided to remain away from Berlin until the last mo-



Elsa Von Grave at Liszt's Home in Weimar

THE American pianist, Elsa von Grave, has been spending several months in Weimar, Germany, where she had the privilege of practising and preparing her next season's program in the home and at the piano of Liszt. One of the above pictures shows Miss von Grave seated in the Liszt room at the piano upon which Liszt was in the habit of playing. In the other picture the pianist is standing at the garden entrance of the Liszt home. Miss von Grave has just returned to Berlin and will soon start on her annual concert tour through Germany, Austria and Holland.

ment and then to stop over there on her way to Bremen long enough to give a pair of concerts—the second with the Philharmonic Orchestra—in the large hall or the Philharmonie. This, in order that her Berlin friends may not be altogether disappointed. The dates set are October 28 and 31.

LATEST of musical octogenarians in an octogenarian year is Karl Klindworth, a piano pedagogue who, if he has not produced for world-wide consumption such a dazzling crop of virtuosity as his colleague, the Old Man of Vienna, his senior by a few months, yet ranks equally high with him in the estimation of the German music world. Big talents have come under his guidance from time to time, it is true, but Fate has never directed to his studio an embryonic Paderewski or Bloomfield Zeisler or Rosenthal or Gabrilowitsch—or if such material has ever fallen into his hands he has never received the full credit for its development.

Pupil of Liszt, friend of Wagner, colleague of Anton Rubinstein at the St. Petersburg Conservatory for sixteen years, and afterwards of Hans von Bülow at his own school in Berlin, Karl Klindworth will continue to be an influential musical personality through his standard editions of the piano compositions of Chopin, Schumann, Beethoven and Bach long after his teaching has been forgotten. We are accustomed to regard von Bülow's Beethoven

as the most authoritative, but von Bülow himself declared that he preferred Klindworth's edition and explicitly recommended it in preference to his own.

"What astonishes us in the venerable master to-day is not his age, but—his youth," writes the Portuguese pianist, José Vianna da Motta, who is not unknown in this country, in the course of a birthday tribute in the *Allgemeine Musik-Zeitung*. "But a few years ago he amazed us by the elasticity and freshness with which he conducted the two piano concertos of Liszt's from memory. His energy seems inexhaustible, in the last few years he has issued new piano editions of almost all the Wagner music dramas. All this, however, he put into the shade with the concert on May 19 last, with which he bade farewell to the public. Those who did not hear it can have no idea of it. The physical endurance and the infallibility of his memory alone were almost incomprehensible in one of his age; he played no fewer than three Beethoven sonatas and ten piano pieces from the 'Soirées musicales' of Rossini-



Liszt, and that in two divisions with but one pause.

"But how describe the performance? Especially of the Liszt pieces? Had it not been for a moderation, natural enough, of tonal power the listener with closed eyes could have believed that a fiery, temperamental youth was playing. It was a noteworthy example to all young people that the white-haired master offered. And this 'joy in playing'! Like Goethe, an 'eternal youth,' the lesson he taught was, 'Love life, it is so beautiful to live!'"

IT fell to an American to set the ball rolling in Berlin this season. As the first concert-giver, Ferdinand Schäfer, of Indianapolis, conducted the Blüthner Orchestra through Brahms's "Tragic Overture," Beethoven's "Eroica," Debussy's "Nocturnes" and an original work, besides the accompaniment to a Bach air sung by Juana von Loefen-Hess. Two days later Ludwig Wüllner began his season's campaign, the faithful Coenraad von Bos at his side, with a song recital in the Philharmonie. An absence of two seasons in succession in America has given a keen edge to the demand for Wüllner Recitals in the Fatherland this Winter.

THE Belgians, welcoming Frances Alda back again in the gala performances of "La Bohème" in Brussels with Caruso, Amato and Bella Alten as companions, were impressed by what they termed the "ex-

traordinary development" of the voice in the three years that had elapsed since she last sung to them at the Monnaie. It was from Brussels that she went directly to Milan for the season of La Scala successes that brought her to the Metropolitan. "She has gained not only in power, but also in charm," they are now convinced.

Not even Caruso was showered with more laudatory adjectives by the Brussels critics than Pasquale Amato, who made an instantaneous conquest of his public. But a great deal of space has been given over to the figures that represent the tenor's Metropolitan emoluments. An enterprising Amsterdam impresario likewise astonished the Brussels directors by telegraphing to Caruso an eleventh-hour offer of \$4,000 for a single concert in the Dutch city a week after his Brussels engagement. This record fee the singer whose vocal cords are worth vastly more than their weight in gold declined on the ground that he was not willing to tire his voice before his appearances in Germany. He was due to sing in Frankfurt-on-Main on the 1st of this month, and there he was to receive the tidy little sum of \$3,750 for his one appearance.

PEACE having been restored between Richard Strauss and the Intendants of the Dresden and other Operas where his "Rose Cavalier" is to be produced, the next thing to be done is to disabuse the minds of the public of the disagreeable impression the recent temperamental upheaval could not fail to make upon them. So Richard sets forth his side of the case in a six-column letter to the *Allgemeine Musik-Zeitung*. Here is what he says, in part, and no one will quarrel with the composer over this standpoint:

"Is then an author interested in his work only to the extent of merely having it performed or performed as often as possible and seeing to it that the royalties are promptly paid? I say, 'no.' The influence of the composer must be directed against too suddenly exhausting the interest of the public in a serious work, the public's understanding of which can develop only with time, and especially when it is a box-office success or of a sensational nature. Whether his work is performed forty times in one year or four times a year for ten years, the financial results to the composer are the same. But there cannot be the slightest doubt that his artistic interests are promoted to a greater extent by having the same number of performances spread out over a longer period of time than by crowding them in at first and thus making inevitable a damaging reaction afterwards.

"My motive, therefore, in requesting guarantees in Dresden for 'Salomé' and 'Elektra' for a period of ten years was to keep these works, which have had such great success from the very outset, in the repertoire with a modest number of regular performances until the rising generation shall be in a position to take a stand in regard to them and deliver the final verdict."

MANAGERIAL muddles have not discouraged the Weingartner muse. Herr Direktor Felix, who "will be a composer and nobody shall stop him," is about to give to the world his opus 50—but where are the 49? The latest product of his energy and determination has a Brahmsy air—it is a quintet for piano, clarinet, violin, viola and cello.

Heinrich Gottfried-Noren, whose "Ka-

[Continued on next page]

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**6 RUE EDMOND ABOUT
PARIS, FRANCE**

leidoscope" Variations caused a nine days' discussion, has just completed a new symphonic work of large dimensions entitled "Vita." Still another industrious German is Georg Schumann, who has written a "Lebensfreude" Overture, two songs with organ accompaniment, "Resurrection" and "The Organ," and a sonata for piano and violin, all to be published in the near future.

CHAUVINISTIC whining grows wearisome after a while. Encouragement of home industry is all quite right and proper within sane limits, but the incessant wailing of England's "home producers" flying the "No Opportunity" flag of distress suggests a hitherto overlooked explanation of the frequency and density of their London fogs. In any case, the younger British composers, popularly known among their own people as the "graveyard school," have far less to complain of as to lack of the public helping hand than their American cousins.

A recent letter from a "Composer" to the editor of the London *Daily Mail* is characteristically disgruntled in tone. This is the way it runs: "I note that a new opera house will be opened next year in London for the production of French, Italian and

German works. Surely it is time that an opera house devoted exclusively to British composers' works should be erected in the heart of London. Are we going to submit to the foreign composer for ever? The time is ripe for British composers to awake and stamp Britain yet—not only as first sea power, but in that art which is the most beautiful of all. A British work, a British title and a British composer—these are the essentials."

An opera house for British composers' works alone! The American eagle screeches pretty loudly at times, but no one has yet had the temerity to plead for an opera house devoted exclusively to American composers' works in the heart of New York.

AN unusual case has just been fought out in the Italian courts. The *Trovatore* explains that by a decree of the Bourbon Government the members of the orchestra, chorus and ballet of the San Carlo in Naples received a salary for many years during the periods when the opera house was closed. Sometimes they were paid a third, at other times a half, again two-thirds of their regular salary, according to their length of service.

he has trained many boy soloists, who have been heard in concert and oratorio. Besides playing a weekly recital, he has given eleven annual series of five recitals during Lent. The vestry of St. Paul's Memorial Church, Overbrook, Philadelphia, has secured Mr. Stansfield's services and he entered upon his duties October 1.

Isidore Luckstone to Accompany Boston Pupil in Song Recital

BOSTON, Oct. 10.—Mrs. Helen Hunt, contralto, will give a recital in Chickering Hall Tuesday evening, November 15, and will have as her accompanist Isidore Luckstone, with whom she studied last Summer in Paris. Mrs. Hunt has opened her studios in the Pierce Building and has a large class of pupils. She is continuing as soloist at the Christian Science Church, where she has been for several seasons, and is taking a year's vacation as member of the faculty at Bradford Academy.

D. L. L.

Five years ago, however, this subvention suddenly ceased. As time went on and petitions proved ineffectual the chorists, dancers and orchestra players finally organized and took the matter to the courts, bringing action against the State and the municipality. The courts have now decided in their favor and condemned the two defendants to pay the subvention regularly henceforth and, as well, make up all arrears since 1905, when they first decided to ignore the custom.

AS others see us! The *Musical Standard* of London has this announcement: "T. Arthur Russell of the Sackville Street Concert Agency, has just returned from his booking trip to America and Canada. We understand that he has arranged to send out several concert parties during the next two years. The musical outlook in the States, Mr. Russell considers excellent, and he thinks there is every reason to believe that public interest in the higher class of music is increasing daily. In view of the general impression that all the man in the street cares about is picture shows and the like, this pronouncement is distinctly encouraging." Thanks, so much!

J. L. H.

Confer Over Score of Puccini's "Girl of the Golden West"

A conference over the score of Puccini's "Girl of the Golden West," which is to be produced at the Metropolitan Opera House, was held in New York last week by George Maxwell, American representative of Puccini, and his publisher, Tito Ricordi, of Milan; Henry W. Savage, who has the touring rights to the opera in English; David Belasco, who wrote the drama from which the opera was adapted; Andreas Dippel and Giulio Gatti-Casazza. Mr. Maxwell brought the last act of the opera with him, and made the formal delivery of the full score to Mr. Savage, and the directorate of the Metropolitan Opera House. The orchestral parts of the new opera have been distributed for copying, and the scenes, plots and costume plates sent to the proper artists.

People's Union of Boston Outlines Year's Choral Work

BOSTON, Oct. 10.—At the first concert this season of the People's Choral Union, Frederick Wodell, director, which will take place in January, Gounod's "Gallia," and either Chadwick's "Noel," or Rheinberger's "St. Christopher" will be given and Haydn's "The Creation" will be sung at the second concert in April. As usual the concerts will be given in Symphony Hall with the assistance of an orchestra made up of players from the Boston Symphony and vocal soloists who have not yet been decided upon.

D. L. L.

To Sing in "Norma" for Philadelphia Operatic Society

PHILADELPHIA, Oct. 10.—Among the soloists at the performance of Bellini's "Norma" by the Philadelphia Operatic Society will be Gertrude Richardson, formerly a professional light opera singer, who has been selected for the title rôle; Leila Schroeder, who will be heard in the part of *Adalgisa*; Burke Sullivan, basso; Joseph S. McGlynn, tenor, who sang *Lionel* in "Martha," and *Thaddeus* in "The Bohemian Girl"; Thomas Moore and Leonora Sindal.

S. E. E.

NEW TEACHERS FOR DENVER

Mr. and Mrs. Mathews, of Chicago, and Francis Hendricks to Open Studios

DENVER, Oct. 1.—The Denver musical colony has been augmented during the last week by the arrival of three notable pedagogues, Mr. and Mrs. W. S. B. Mathews, of Chicago, and Francis Hendricks, a Denver young man who has spent some years in Europe in study, composition and teaching, and whose most recent achievement was the winning, in a romantic elopement, of Helga Ronne, of Philadelphia, as his bride.

Mr. Mathews has been known for many years as one of the foremost critics and piano pedagogues in Chicago. As the editor of the excellent but defunct magazine, *Music*, contributor to current musical periodicals, and the author of numerous textbooks and commentaries on music, he possesses an international reputation. Mrs. Mathews, née Blanche Dingley, is known in Chicago as one of its successful piano teachers. Mr. and Mrs. Mathews have purchased a ranch a few miles north of Denver, and for the Winter have taken a studio apartment in Brinton Terrace. Mr. Hendricks comes to Denver with the intention of opening a studio and remaining indefinitely.

A faculty concert of the Hinshaw Conservatory Thursday evening last disclosed to the local public another pianist of considerable charm, recently located here, in the person of Sara Ferguson. Miss Ferguson is of attractive personality, and plays with a limpid touch and an abandon that seemed over-fond of *tempo rubato*, and somewhat careless of pedaling. She gave the impression that she could play quite faultlessly if she cared to, but that it was too much bother to be accurate. However, she pleased the friendly audience mightily.

J. C. W.

Tenor Gaudenzi Here to Sing in Mascagni's "Ysobel"

Giuseppe Gaudenzi, tenor, with the Besiege Abbot Opera Company, arrived in New York October 6 on the *Moltke*. He is to be heard at the New Theater in November, when Mascagni's "Ysobel" is to be produced. Signor Gaudenzi is but twenty-eight years old, and has been but four years on the operatic stage. He made his debut in November, 1906, in Florence as *Canio* in "Pagliacci," with such success, it is said, that for a year he sang no other rôle. After appearing at San Remo, Modena, Odessa, in Russia, and Caracas in Venezuela, he was engaged at La Scala in Milan, where he appeared in "Andrea Chenier" and later created the tenor rôles in "Boris Godunoff" and "Elektra." This year he has sung at Cremona, Brescia and Turin. In the last named city he created the leading part in Cortopassi's "Santa Poesia." On his arrival Signor Gaudenzi said that Mascagni had played for him the music of his rôle in "Ysobel" and that he had found it of marked beauty.

New Cathedral Engages Francis Rogers

Francis Rogers has been engaged as solo bass at the new Cathedral of St. John the Divine. The first service in which he will participate is scheduled for December 27.

Johann Strauss's operetta, "The Carnival in Rome," is about to be revived in Vienna with a new libretto and a new title, "The Blue Hero."

Melba, Jomelli and Hofmann Secured for Milwaukee Concert Series

MILWAUKEE, Oct. 10.—No more interesting musical announcement has been made in Milwaukee than that the operatic soprano, Mme. Melba, will open a series of concerts here on October 21, at the Pabst Theater, under the local direction of Mrs. Clara Bowen Shepard. Josef Hofmann, the pianist, and Jeanne Jomelli, dramatic soprano, will be the other two attractions. Hofmann will appear on the evening of November 28, after an absence of three years, and Mme. Jomelli will close the notable series on March 16, 1911.

M. N. S.

Philadelphia Organist in New Position

PHILADELPHIA, Oct. 10.—William Stansfield has resigned the position of organist and choirmaster of St. James' Church, this city, which he has filled for eleven years. His choir consisted of fifty male voices, and

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NEW OVERTURE HAS TRIAL IN LONDON

Work of Walford Davies Possesses Charm—Concert Season Begins in Earnest

LONDON, Oct. 1.—The Promenade Concerts still go merrily on with good audiences and fairly interesting programs, and if the performances are not always quite up to the artistic level we expect from Mr. Wood and his orchestra it must be remembered that, with a concert every evening, excepting Sundays, there is little time for rehearsals.

Monday was Wagner night, with Ada Forest and Morgan Kingston as vocal soloists. The following evening a mixed program was given, including the first performance in London of a "Festal Overture" by Walford Davies.

The work is not conceived in the accepted style of the modern overture or even according to Beethoven, but rather in the old French style. There is an introduction leading into a pleasant *allegro felice*, this quick movement being well worked out. Here a cadenza for the clarinet forms a "bridge" to a charming romanza, where naturally the 'cellos serve good purpose. After this is a gavotte, followed by a trio in form of an English country dance.

The Finale is very clever, comprising a jig of spirit, again in English style, and a *Quod libet* in which the themes of the work meet in ingenious manner. The composer was heartily cheered and he deserved the ovation.

Schumann's lovely Concerto for piano-forte was played Wednesday by Phyllis Emanuel. She has good talent, but the things she does, although they do not offend, show no strong personality. At present she perhaps strives too much for grandiose effects not suited to her style.

Thursday Richard Strauss was represented by his "Don Quixote." In this symphonic poem Strauss is quite himself, that is, the George Bernard Shaw of music. He states some glorious theme, and suggests a sinuous melodic thread, only to plunge at the next moment into a turmoil of cacophony.

Last week Miss Fletcher took charge of the piano part of Brahms's first concerto. The reading was fair from the pianistic point of view, but hardly Brahms. The orchestra, under Mr. Wood, played Beethoven's Sixth Symphony exceedingly well. To-night a varied scheme has been arranged, and this afternoon Fritz Kreisler gives his only recital this season at the Queen's Hall. Mme. Tetrassini announces a concert at the Crystal Palace, with Henry Wood and his orchestra assisting, also for this afternoon.

A long list of concerts is now advertised

A LONDON CONDUCTOR IN CHARACTERISTIC POSES



James Glover, English Composer and Musical Director of Drury Lane Theater

FOR seventeen years James Glover has been conductor at Drury Lane Theater in London and he has just signed a contract for another five years. Save for two productions, when Drury Lane was sublet, he has written the music for every drama

and the season begins in real earnest next week. Among the concert-givers will appear Julia Culp, Elena Gerhart, Ernest

and pantomime presented there during his connection with the establishment. Mr. Glover was married recently at Westminster Cathedral, London, to Kathleen Collins, of Montreal. The pictures reproduced herewith are from *London Sketch*.

Schelling, Kubelik, Pachmann, Sammarco, Mark Hambourg and John McCormack. EMERSON WHITHORNE

POHLIG BACK WITH SEVERAL NOVELTIES

Important New Symphonies Procured for Season of Philadelphia Orchestra

PHILADELPHIA, Oct. 10.—Carl Pohlig, conductor of the Philadelphia Orchestra, returned to this city last week after his European vacation, much of which he spent with Mme. Pohlig and their daughter at their new villa at Planegg, near Munich. Richard Strauss and Felix Mottl were among those who visited the Pohligs.

Mr. Pohlig brings back with him some interesting works, certain of which are entirely novel and others unfamiliar. Among them may be mentioned two symphonic poems—"Der Todteninsel," by Sergei Rachmaninoff, and "En Bohème," by Balakirew. There is a new symphony by Henry K. Hadley, the American composer. Conductor Pohlig is anxious to recognize American works of merit, and the inclusion of the Hadley symphony in the season's repertoire is an indication of the fact.

The last symphony written by Saint-Saëns will be of great interest. It is scored for organ and piano in addition to orchestra, and was performed at the French music festival at Munich this Summer. Mr. Pohlig is personally acquainted with Saint-Saëns, having been first introduced to the dean of French composers by Mme. Wagner, and, as Saint-Saëns was present at Munich to hear his symphony performed, the permission to play the work here was obtained directly from its author.

Then there is a symphony by Glazounov (his seventh, in F), and one by Debussy, denominated "La Mer." The lovers of Debussy's music will be glad to know that Mr. Pohlig has obtained three of his new nocturnes. Two symphonic poems by Liszt, scarcely known here, are his "Orpheus" and "Mazeppa," based on Victor Hugo's poem. Pohlig was a pupil and an intimate of Liszt, and his readings are authoritative. Other works are Lalo's "Rhapsodie Normande," Ravel's "Rhapsodie Espagnole" and Dukas's "Sorcerer's Apprentice."

Mme. Mulford's Many Pupils in Newark

NEWARK, N. J., Oct. 10.—There is probably no vocal teacher in the city of Newark, N. J., who has more pupils singing in church quartets and choirs than Mme. Florence Mulford. The entire quartet in one of the large Newark churches is made up of Mme. Mulford's pupils, and in many churches she is represented by two of her students. Of Mme. Mulford's seventy pupils fully half hold good church positions.

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WORCESTER, Oct. 10.—That Worcester is to have a more noteworthy musical season than in years past seems to be indicated by the plans now being matured by the various musical organizations of the city. The musical year for this city begins with the Worcester Music Festival and it has frequently been said that Worcester gets all its music in one large dose, and then takes another year to digest it. The city has been making a brave attempt lately to live down this criticism and the result has been the developing of many orchestral and choral societies that do much to increase the city's musical prestige.

The largest choral organization in Worcester, naturally, is the chorus of the Worcester County Music Festival Association. This chorus numbers 400 voices and embodies practically all of the best church singers, not only of the city, but of the county as well. It is the pride of the association, the aim of which now seems to be the further development of this chorus until it and not the artists shall be the center of attraction of every festival. It is evident that this aim is to be realized in the near future, and material assistance was given toward attaining it in the recent bequest of the sum of \$25,000 during the last few months by Charles H. Davis, a Worcester man who has always shown the keenest interest in the festival and its future. This bequest is to take the form of a fund, the interest to be used for the chorus, in order that the best of training shall be afforded this large aggregation of singers who give so much time and attention annually to the works produced. It is of interest to note here that Charles I. Rice, director of music in the Worcester public schools, is doing a great deal toward assuring this festival chorus its singers of the future. Mr. Rice is developing in the school children a love of the right kind of music, and graduates of the High School chorus step into the festival chorus annually, without further training. Mr. Rice has secured an automatic piano player for the three high schools in order that the pupils may learn to appreciate the difficult music that only the trained pianist can successfully interpret.

Worcester's musical center is essentially Mechanics' Hall, and here all the large concerts are held. It is not prepossessing in appearance, and it is the dream of the board of directors of the Musical Association eventually to erect another building that will be large enough for concerts, and still a thing of beauty. But until this dream is realized Mechanics' Hall suffices, and with its seating capacity of nearly 2,500 is used for all the big affairs. Next to this come the association hall of the Y. M. C. A., which is used for smaller concerts; Tuckerman Hall, of the Woman's Clubhouse, and the smaller halls, such as Memorial and Horticultural. The latter are used chiefly for song and instrumental recitals.

In the musical life of Worcester perhaps one of the most potent factors, next to the Festival, is the Worcester Oratorio Society. This society has a chorus of nearly two hundred voices and some of the best concerts of the last few years have been given under its auspices. Some excellent soloists have been brought to the city through its efforts, and the programs that have been given have always been of the highest order. Dr. Carl Crisand is the president of this society, with J. Vernon Butler the director. The chorus begins rehearsals early in the year, and one of the annual features is the Christmas performance of "The Messiah."

Worcester's Friday Morning Club is an aggregation of talented amateur musicians who, had fortune not smiled so kindly upon them, would have been heard from in the professional field. They are women representing the most select circles of Worcester society, numbering among them vocal soloists, pianists, violoncellists and violinists. The membership is limited to twenty-five active members who give the main programs through the Winter. There is a large body of sustaining or honorary members, and these only are permitted to enjoy the morning concert programs, unless it happens to be a special guest day. This club brings to the city annually several of the best soloists from the Boston Symphony

Orchestra, violinists, cellists and pianists, and solicits the best of outside talent to assist with the programs. This year there will be three concerts and the regular programs will be given on alternate Wednesday mornings, in the club's new rooms in the Day Building.

This club plans to bring George Proctor, of Boston, to the city for the opening concert, a piano recital to be given on October 19. An organ recital will be an innovation in February, 1911, and will mark a half-way place in the year's programs, which end with a song recital on April 29. Programs will be devoted to the works of MacDowell, to Beethoven, to composers of the seventeenth century, to modern English composers, to compositions of Richard Strauss, Chopin and Liza Lehmann. The latter's "Alice in Wonderland" will be given on April 5, with the assistance of tenor and bass soloists. Dr. A. J. Harpin, a baritone singing in Plymouth Church, will assist with the program of modern English composers on February 15. Mary L. Starr is president of the club, and the program is in charge of a committee, the chairman of which is Mrs. John L. Brand.

Another similar organization is the Home Music Club, composed of women who study and rehearse choral music during the Winter, generally giving several concerts. This club is purely choral in its aims, and the women who compose its membership are practically all members of some of the Worcester choirs. There are thirty-five active members, with a long list of associate members. J. C. Bartlett, of Boston, the composer and tenor soloist, is the director of the club and Everett J. Harrington, organist of the First Baptist Church, is the accompanist. Mrs. C. E. Tupper holds the office of president.

Although its plans are as yet entirely unformed, the Board of Trade Glee Club is one of the recognized musical factors in Worcester and the county as well. Composed of about forty first-class musicians, this club has on several occasions made concert tours, returning with stories of great conquests.

The St. Cecilia Society is a smaller choral organization of about sixty members, which is conducted by John J. Heron, one of the pianoforte teachers of the city. This society studies choral works more for mutual improvement than for anything else, and generally gives one concert a year. The Sacred Heart Choral Union was formed last year with a membership of forty. The interest has increased to such an extent that it is to be increased to seventy-five or one hundred. William F. Cashen is the director and Mrs. Catherine O'Brien, the pianist.

Not to be neglected in a forecast of musical events for the season is the course of concerts conducted by C. A. Ellis, of the Boston Symphony Orchestra. Announcements of the course have already been sent out. The management plans to bring here Louise Homer, contralto of the Metropolitan Opera House; Josef Hofmann, pianist; Mme. Melba and her concert company; Carlo Buonamici, pianist; Mischa Elman, violinist, and Mrs. Corinne Rider-Kelsey, soprano. There will be two concerts by the Boston Symphony Orchestra, with Max Fiedler conducting, in addition to this list. Although the sale does not begin until late in October, the subscription list is already such that seats are to be obtained with difficulty.

Although not actively engaged in musical matters, few men are more interested in them than Paul B. Morgan, former president of the Music Festival. Mr. Morgan paid next to the highest premium at the auction sale of season tickets this year, and is always a prominent figure at musical affairs. He was acting president of the association at the time of the golden jubilee, three years ago. W. H. Cook, present administrator of affairs of the festival, has been interested in music for several years, being chairman of the music committee in one of the largest churches of the city. Arthur J. Bassett, pianist and teacher of pianoforte, is active in musical matters, as are also Samuel E. Winslow, former president of the festival; Milton C. Snyder, baritone in one of the Hebrew churches in Boston, and Luther M. Lovell.

M. E. ELLAM.



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SEASON 1909-1910

CALLS ELGAR'S NEW VIOLIN CONCERTO MASTER WORK

GLORIOUS praise of Sir Edward Elgar's new violin concerto which Fritz Kreisler is to introduce next month at concerts of the London Philharmonic Orchestra, is given by a writer in the London *Telegraph*, who heard the work privately. In part, he says:

"The concerto is in what are described usually as the orthodox three movements, two in more or less quick tempo, the middle movement being an Andante of surpassing loveliness. The key is, I suppose, B minor, but, to the best of my recollection, the opening Allegro is in D, the Andante in B flat, and the Finale in B minor—more or less. The orchestra is small—small, that is, for these exuberant days—such extraneous instruments as the double

bassoon and the tuba being marked ad lib. The strings are as usual; of the woodwind, there are two of each instrument of the quartet, four horns, two trumpets, and three trombones, with drums.

"Writing from recollection, I can recall the splendid vigor and nobility of the first movement—to my mind, and after a first hearing only, a very remarkable and truly great piece of music—the charm and grace of the Andante, which has a peculiarly fascinating and simple introduction; and, again, the manly vigor and the rich solidity of the Finale. In this last movement, by the bye, is a cadenza which has characteristics entirely its own. Two-thirds or so of it are accompanied, if my memory has not deceived me, by muted strings, horns, and a drum roll. At the moment of hearing this I recollect imagining that, as on a very hot Summer day one may see the heat rising over a meadow, the very air glowing, so in the mind's eye one can see a similar atmospheric glow in the accompaniment to this cadenza. There was nothing definite in the accompaniment, merely a shimmer, as it were, of light.

"To attempt to criticise a work of such

importance from the hearing vouchsafed me would be an impertinence. But, frankly, I believe that Elgar has succeeded in a very high degree in revivifying the once moribund concerto form, and I believe that that will be the universal verdict on November 10. The music is thoroughly characteristic of the composer of the first Symphony; it is permeated with his individuality, and, indeed, it reflects now and then, if only idiomatically, the spirit of the Symphony. Melodically it has many a moment of sheer loveliness—my mind goes back to an exquisite little episode in the first movement, and I have been haunted for a month by the song-like theme of the Andante. Of the scoring, I am not competent to speak, since I have neither seen nor heard the score otherwise than in its pianoforte guise. But since Elgar is a pastmaster in the art of orchestration there need be no doubt in the matter. November 10, then, is likely to prove to be a date of rare historic importance in modern British music, for we shall obtain then the reply to the question so often asked—Is this the long-awaited master-work, the fourth violin concerto in the literature of music?

Wassily Safonoff will be one of England's visiting conductors again this year.

FLORA WILSON IN POLITICS

Secretary's Daughter Will Sing at Campaign Meetings in Iowa

DES MOINES, IA., Oct. 7.—Music as a means to lure votes in the Iowa political campaign this Fall will be introduced by Flora Wilson, who will aid her father, Secretary of Agriculture James Wilson, in the interest of Republican candidates.

Miss Wilson, as *MUSICAL AMERICA* readers well know, is an artist who has sung with distinguished success in many recitals in Washington and throughout the country, a pupil of Jean de Reszke and the possessor of a soprano voice of marked sweetness, flexibility and range. She is a great favorite of society circles.

There have been singers of talent in political campaigns before, but it is not believed that a young woman of such high attainments as Miss Wilson has appeared before as a campaign singer.

Amato to Sing with Boston Apollo

BOSTON, Oct. 10.—The Apollo Club has engaged Pasquale Amato, the noted baritone of the Metropolitan Opera House, as soloist for the November 9 concert, in place of Leo Slezak, the tenor. D. L. L.

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New York, October 15, 1910

GATTI-CASAZZA'S SENSIBLE ATTITUDE

Well wishers of Director Gatti-Casazza who were amazed and pained last week by his alleged slur on opera in English, as reported exclusively in the New York Herald, must have felt vastly relieved on reading his own statement the day after. In the latter the impresario declared with significant emphasis that he is a strong advocate of our language on the operatic stage, as well as a believer in the possibilities of American works. And that, moreover, it was due entirely to his own efforts that the contract for the production of Converse's "Pipe of Desire" was made, and the prize contest for American composers instituted.

All this is true, and it will thus be seen that Mr. Gatti deserves thanks instead of censure. A statement such as was falsely put into his mouth would, under the prevailing condition of affairs, have been foolish in the extreme, to say the least. To have given vent at the present time to the opinion that the "Pipe of Desire" production denoted the musical limitations of the English language would have been pouring oil on fire.

Mr. Gatti has said, however, that the presentation of an American opera, or an opera in English, is a very serious matter; and that he has decided to announce no more such performances "until he is absolutely convinced of the excellence in detail of the eventual execution."

In this he deserves the whole-hearted support of the most rabid advocate of the vernacular. For to present inferior works because they are by American composers or to mangle the English language by those who have scarcely mastered the fundamentals of correct enunciation would be sufficient to cause the utter annihilation of future chances. Gatti-Casazza is right. Better many more years of opera in German, French or Italian than, for example, such misguided proceedings as those with the "Bohemian Girl" at the Manhattan last year. The good of a great cause is at stake, and no trifle but will be utilized by its enemies to do it a mischievous turn. Every part of the machine must work with the utmost smoothness before it is set into motion.

ENGLISH OPERA'S OPPONENTS

As a result of this year's tidal wave in favor of opera in English there is a tendency to regard with mistrust and disfavor all such foreigners as express themselves hostile to the idea. But for an American to entertain doubts of the success of the popular scheme—unless his objections are properly qualified—has come to be looked upon as little short of treason. To be sure, there has been little or none of such treason so far, and for this reason the recent opposition to the oper-

atic use of the English language expressed last week by Algernon St. John-Brenon in the *Morning Telegraph* and by somebody else in a *Times* editorial scarcely calculated to win much sympathy for the writers:

Mr. St. John-Brenon makes it a point of harping on the time-honored argument of the poor translations and verbal distortions as necessary to preserve the character of the musical phrase. Quite so, but how do they cope with this difficulty in German productions of French or Italian works and vice-versa? How often does one hear a German or an Italian complaining of such grotesque libretto verse as often confronts the English or American opera-goer? And, by the way, what is the use of all this outcry about the possible injury to the musical phrase if the preservation of its integrity denies its hearer the privilege of understanding the concrete expression which the composer is endeavoring to heighten and color in tone?

Mr. St. John-Brenon should be reminded of the fact that Wagner himself once declared that it was only through their translation into English that his works could exert their intended effect on English-speaking hearers.

It is unjust to assert that the Metropolitan and Covent Garden give their operas in the original because they are the only ones able to do so. England and America heard their opera in this fashion for years and years before either of these two institutions had attained the eminence they now enjoy. The practice was duly ridiculed by Addison and Steele two centuries ago.

It is also unjust to judge the possibilities of English by the work of the participants in the "Pipe of Desire." These singers, as was then plainly manifest, had given no attention whatsoever to the fundamentals of elocution in their own tongue. If Mr. Caruso entertained the same regard for his native speech Algernon St. John-Brenon might feel inclined to liken his diction to that of a subway guard, or an "extra" newsboy—if he understands enough Italian.

Both he and the *Times* writer insist that there is no demand for opera in English. Well, let them get outside of the four walls of their respective offices and satisfy themselves by a few inquiries.

IN THE CAUSE OF BACH

In a recent address Robert Hope-Jones, of North Tonawanda, N. Y., delivered himself of the following statement:

"I doubt if there is anyone here present who enjoys the work of Bach when played with grand unemotional dignity more than I do."

Mr. Hope-Jones has herewith given voice to a sentiment prevalent among an unhappily large percentage of musicians, a sentiment which explains perfectly why Bach is the bugaboo of the multitude, and why concert-goers so frequently experience on listening to performances of his works the effects of "poppy and mandragora and all the drowsy syrups in the world." The only novel aspect of the case is that Mr. Hope-Jones has had the courage of his convictions sufficient to publish the idea broadcast, while most others are content to show it in their renderings but to hold their peace as far as outspoken declarations are concerned.

There is among all the gross errors in the question of musical interpretation none more superlatively gross than that which regards an unemotional rendering as essential to the spirit of Bach's music. The reason that Hans von Bülow stood among its supremely great interpreters was because he realized that frigidity had no more place in Bach than in Wagner. "Bach's prelude in E flat," he once remarked to a pupil, "must be played like a Chopin nocturne. Above all, do not think that a monotonous, tiresome correctness in playing Bach's pieces is classical." The reason that Busoni can arouse his hearers to enthusiasm with Bach compositions is merely because he saturates them with that glowing warmth and expressional fervor to which the pedant objects.

It is preposterous to imagine that Bach was not emotional. If anyone thinks so he should provide himself with a score of the "St. Matthew Passion" or the B Minor Mass and spend an hour or two in their perusal. But to lay pretensions to musicianship by pretending to delight in "grand unemotional" renditions of Bach is the quintessence of hypocrisy.

ENGAGING BRICKLAYERS

When someone asked Oscar Hammerstein recently, in Europe, if he was engaging singers yet for his London opera house, that ready gentleman replied: "No, I am engaging bricklayers."

This latest Oscanian epigram might well serve as the motto for the fly-leaf of a Philosophy for Musicians—American musicians, especially. In the popular saying that "humanity is divided into three kinds, men, women and musicians," there lurks an intimation that the musician is queer, that in some broadly human respect

he has been weighed and found wanting. The normalizing effect of American life and opinion has at last inspired the musician with something approaching a sufficient devotion to the barber, but the hiatus in his general make-up still remains. It now appears more than likely that this remaining lack in the musician's nature is his failure to engage bricklayers.

The bricklayer is a symbol of the particular kind of force and intelligence which stands between the grounds of possibility and the pinnacles of success. The bricklayer is patient, industrious, practical and without fame or the desire for it. He is willing to keep on laying bricks on the same building for fifteen years if it takes that long to get it up. He may be something of a poet and a dreamer, but the one thing most deeply characteristic of him is that he keeps on laying bricks. Under the supervision of a good boss he is one of the most valuable servants of humanity.

The most valid criticism which Europe has to make of the American musician, is that he is impatient, that he tries to leap at once to ends which are beyond him, that he undervalues the gradual building up process toward the great ends of art—in short, that he fails to engage bricklayers. In upbuilding the opera house of his talent he would engage his singers at the outset, and expect of them the attributes of Cherubim and Seraphim, who are reputed to require nothing to stand on in the performance of their vocal duties. He would make of life a prize to be had for the wishing; of Parnassus, a hummock to be taken at a single leap.

Beyond all this, the laying of a brick is an earnest of sincerity—not so great, perhaps, as the laying of an egg, but still it argues desirable citizenship, and that the layer, or the engager of the layer, is ready to stand by his work. The flighty and undependable person does not lay bricks, and he who engages bricklayers is apt to be a stable and successful member of society.

American musicians of all kinds, therefore, should ponder the words of Oscar the great, and engage bricklayers.

PERSONALITIES



Flying High Over Seattle

Henry Hadley, director of the Seattle Symphony Orchestra and Max Donner, concert master of the same organization, are pictured herewith scaling the topmost heights of a Seattle photographer's gallery. Mr. Donner is beginning his second season as leading violinist of the Hadley orchestra, and has won a large following among musical people in that section of the Northwest, both as a teacher and soloist.

Goodson—A picture postal, showing the snow-covered Wetterhorn, and bearing the inscription "Warmest greetings to MUSICAL AMERICA," has just been received from Katharine Goodson, the English pianist who toured this country two and three years ago with so much success.

Melba—In all Melba's unique adventures of many lands, perhaps she has never had a more odd experience than on the occasion of her concert at Winnipeg on September 28, when owing to the enormous crush in Walker's Theatre where the concert was given, two cylinders of oxygen had to be placed on the stage to revive the atmosphere, so that the diva might enjoy the usual facilities for displaying her breath control. Melba pronounced the experiment a complete success.

Nordica—"Come on, George, let's show them that we are still sweethearts," said Mrs. Nordica to her husband, George W. Young, as she took his arm and coaxed him into the range of a newspaperman's camera just before she sailed for Europe last week. Mr. Young, who had previously objected to posing, then became a willing subject.

AIDS BEECHAM IN HIS HOUR OF NEED

Marguerite Lemon's Success in "Tiefland" in London Accomplished at Sacrifice of Her Vacation in This Country
—Her Rôle Re-Studied in English

LONDON, Oct. 2.
MARGUERITE LEMON, whose brief vacation in America was summarily terminated by an urgent request from Mr. Beecham to come to London, accomplished a triumphant success at her début here when she appeared as *Marta* in D'Albert's opera, "Tiefland." That work was produced for the first time in England last night, on the opening night of Mr. Beecham's Autumn season in Covent Garden.

Mme. Lemon's original contract called for ten performances of this rôle, beginning



Marguerite Lemon as "Marta" in D'Albert's "Tiefland," Which She Created at Covent Garden, London, October 1

November 1, but when Mr. Beecham decided to open the season with "Tiefland" he cabled Mme. Lemon, asking her if she would come a month earlier.

"I was enjoying myself on my vacation and entertaining a few friends at Camden, Me., when the summons came," remarked the singer one day when she had just come from a long session of rehearsals. "I did not at all want to leave America so soon, and I did want to finish my vacation, but I said good-bye to my friends, dismissed my servants, closed my house, packed my trunks, and five days later was aboard the *Lusitania*."

"I have never worked so hard in my life as I have since I arrived. You see, I had never sung *Marta* in any language but German, of course, and Mr. Beecham's decision to give the opera in English meant the entire re-study of the rôle. That, as you may know, is really much more difficult than to learn a new one. And the rehearsals! The amount of work Mr. Beecham is planning to accomplish in his three months' season is stupendous. Have you seen the repertoire list?"

"I had. It comprises twenty-four composers and thirty-nine operas."

"I will give you just one day's program as a sample," continued Mme. Lemon. "Orchestral rehearsal at 11 A. M., stage rehearsal in the afternoon, music rehearsal at 7:30 in the evening! Think of it!"

"Mr. Beecham is full of enthusiasm. The

minute he takes up his bâton he is instinct with vitality. I like him very much, and like to work with him in spite of the long hours. Certainly his talent for conducting is exceptional, and the orchestra is wonderful! Such admirable musicians! It was remarkable how they read the difficult score of 'Tiefland' at the first rehearsal."

"What other rôles will you sing during the season?" asked the interviewer.

"Ah, that depends, and largely upon how much time I have to work. Already I have been asked to create the rôles of *Ariane* in the Dukas opera, 'Ariane et Barbe Bleue,' and that of *Toinette* in Leroux's 'Le Chemineau,' two or the new operas to be produced. Of the former I have not yet seen the score, but I am not anxious to sing *Toinette*, as it is not a rôle that seems suited to me. I have also been asked to sing *Eva* in 'Die Meistersinger' and *Marguerite* in 'Faust,' but Mr. Beecham wishes to give the former opera in English, the latter in Italian, and that would mean entirely re-studying the rôles, for though I have sung *Eva* many times, it has always been in German."

"I thought the German operas were to be given in German this season," interrupted the interviewer.

"Some of them are for the first performances, because certain of their casts are composed of German artists or of artists who have contracted to sing only in that language. The same is true of the Italian operas, in which some Italians who do not know a word of English are to sing. But in almost every case Mr. Beecham hopes to give the operas later in the season with different casts, and in English."

"What do you think yourself of opera sung in English?"

"Personally I think all operas are best sung in the language in which they are written, for I think any work loses in translation."

Mme. Lemon has had a wide experience in German opera, for during the three seasons in which she was *jugendliche dramatische* soprano at Mainz, her repertoire covered not only lyric rôles, but *Elizabeth* in "Tannhäuser," *Marta* in "Tiefland," and many other dramatic parts. In fact, it was largely because of her disinclination to sing *Brünnhilde* and *Isolde* that she left Mainz.

"If one has the dramatic quality of voice," remarked Mme. Lemon, "it is difficult to escape being cast for such rôles in Germany, and I did not feel that I was ready to sing such parts as *Brünnhilde* and *Isolde*. I prefer, as a matter of fact, the lyric operas, although I should love to sing *Tosca* in London. But that dramatic rôle is so singable, and in most of the modern dramatic operas there is so little that is

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singable. Take *Marta*, for instance. She has not one peaceful moment. She is almost always shrieking. I love *Madama Butterfly*, too, and think perhaps that in that is the best work I do."

Mme. Lemon has sung this rôle a number of times in Germany, and with extraordinary success, as I learned, not from the singer, but from others who have heard her. She is not given to dwelling upon her successes.

"I left Germany partly to avoid the heavy dramatic rôles," she continued, "and partly to broaden my work. I did not want to con-

fine myself to the one language. So I spent last Winter in Paris, acquiring a French repertoire, not only of operas, but of songs. I find the modern French songs very fascinating."

"As to my future plans, they are still vague. I may make a concert tour in America. I have had an offer which I am considering, but have come to no decision as yet. And I should like to sing in Italy during the Spring Carnival season. I also want to return to America and have that vacation of mine which was so ruthlessly cut short."

ELISE LATHROP.

TWO PRECIOUS VIOLAS

Amati Instruments Found in Dresden in Wonderful State of Preservation

DRESDEN, Sept. 20.—The discovery in a wonderful state of preservation of two violas made by the brothers Antonius and Hieronymus Amati in Cremona in 1613 is reported by a Dresden cellist, Otto Möckel, known in two hemispheres as a connoisseur in the field of violin-making. Says Herr Möckel in describing the discovery:

"Instruments preserved to the present generation have generally undergone many alterations in the course of time. The necks have been lengthened, etc., and it is seldom that we find an instrument which is still in its original condition. The old Brescian violas, for instance, are mostly cut down in size, as otherwise they are difficult to handle. Violin makers, violinists and amateurs will, therefore, be all the more interested to hear of this discovery of the two violas owned by the Roman Catholic Cathedral (the Court church) of Dresden. These instruments are still used every Sunday during high mass, and they are the longest violas known among Amati instruments. They still have their original necks and untouched outlines. The varnish is of a wonderful light-yellow-brown color on a

golden yellow ground, the surface soft and velvet-like. The wood of the back, the head and the ribs are of slab-form, the belly-wood of the finest description. The sound-holes partake of the Brescian type; the workmanship, as regards finish, is throughout magnificent. The tone, as a matter of course, is of a distinguished quality, the C and G strings sounding like a 'cello."

"The church has owned these marvels of art since the time of King August the Strong, who provided not only the church, but also the Royal Opera House with many valuable Italian works of the luthier's art."

The Amati violas mentioned were entrusted to Herr Möckel's experienced hands for revision and slight repairing. A. I.

Archer Gibson Sole Organist for Henry Frick at Beverly.

In a recent notice it was reported that several organists had performed on the organ in the residence of Henry Frick, at Beverly, Mass. Mr. Gibson is not only the official organist, but is the only player who has ever presided at that instrument, besides having sole charge of all musical events for Mr. Frick.

It was due to Mr. Gibson's knowledge of the organ that so perfect an instrument was erected for Mr. Frick.

RUBINSTEIN CLUB PLANS

Eleven Musical Functions Scheduled by New York Ladies' Chorus

The Rubinstein Club, under the direction of William R. Chapman, announces the following concerts for the coming Winter, to be given at the Waldorf-Astoria:

Three Evening Concerts, in the Grand Ball Room, at 8:30 o'clock, on Tuesday evenings, December 13, February 14, April 18. Grand Orchestra, Great Solo Artists and Choral Members. Six Musicales, with collation in the Astor Gallery at 2:30 o'clock on the second Saturday of each month; November 12, December 10, January 14, February 11, March 11, April 8. Prominent Solo Artists at each Musicale.

Four Choral Musicales, in the Astor Gallery, at 11 o'clock, on Wednesday mornings, January 11, February 22, March 22, April 26.

Artists under negotiation include Geraldine Farrar, Marie Rappold, Alma Gluck, Schumann-Heink, Mario Sammarco, Alexander Heinemann, Liza Lehmann, Cecil Fanning, John Barnes Wells, Mary Hallock, Yolande Méro, Anna Otten, Francis MacMillen, Luigi Samolli, Giuseppe Pinazzoni, Horatio Connell, Pearl Benedict, Paul Gruppe, Frederick Gunster, and others.

One of the important choral works announced for production is a cantata, "Sir Oluf," with libretto by Cecil Fanning and music by Harriet Ware.

Teresa Carreño gave five recitals within one week at Christchurch, New Zealand, during her recent tour of Australasia.

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AN AMERICAN COMPOSER'S ESTIMATE OF HEINEMANN

LOVERS of the German *lied* greet the appearance of truly great representatives of this branch of art with anticipations of genuine delight. There is a new star heralded, and the eyes of eager lovers of the *lied* are centered upon him. He is Alexander Heinemann, the German baritone, who will make his debut in this country at the beginning of November.

Mr. Heinemann has an ardent admirer in Dr. Nicholas J. Elsenheimer, the composer-pianist and teacher, of New York, who was highly honored by the Emperor of Germany recently through a performance of his prize cantata, "Consecration of Arts," in Wiesbaden, the famous bathing resort in Germany, and the birthplace of the composer. A gala concert was given by command of William II, at which this work formed the only number of the program. Among other concerts offered during the Emperor's stay in Wiesbaden was one by Mr. Heinemann, who was engaged to give an evening of songs and ballads. Dr. Elsenheimer, the honored guest of the festival, was invited to hear the concert, and he wrote as follows about the impressions he received through the interpretations of the singer:

"Mr. Heinemann fully justifies the reputation his admirers have given him, for he is a great artist, and an interpreter of songs *par excellence*. His voice is strong, of agreeable quality, and under perfect control. It is well placed, and readily yields to all requirements made upon it by the laws that govern the art of the performer. It is fully adequate to the tests that are made in the name of individual interpretation, no matter how severe they may be, and so this artist possesses an organ that is a most helpful feature towards legitimate and lasting success as a singer. The quality of music he intends to present and to interpret is indicated by his program.

"He opened his recital with a group of four Schubert songs: 'Crusade,' 'Litany,' 'In the Green Meadows,' 'Erlkönig.'

"The simplicity and meaning of the first two songs are typical of Schubert's unique art. They put the hearer in the correct receptive mood for the rest of the program. The master's close adherence to the folk songs in form, harmonization and melodic instruction forms the true secret of his wonderful art. They bring the listener in touch with songs of a more complicated design, and thus the foundation is laid for the understanding of larger compositions of a different kind and meaning. The artistic spirit which governed Heinemann's art of program-making proved eminently successful in the selections of the same group. The love of nature in the song, 'In the Green Meadows,' is a tribute to this wonderful dame, and so it is interpreted with eloquent fluency, and a certain spirit of buoyancy, while the rendition of the tremendous tonal picture, the *Erlkönig*, was a masterly example of the singer's unusual power. The feverish pleading of the frightened boy, the attempts of the father to assuage the trembling son's fears, and to quiet the condition of his mind, the enticing and enchanting

whisperings of the vile *Erlkönig*, the constant rush and excitement of the fearful ride, all this was portrayed in the strongest colors of the most vivid imagination. The singer gave such an interpretation that the audience was overwhelmed, and granted an ovation which was well-deserved.

"The next group of four Loewe ballads: 'Harald,' 'Gutman and Gutwife,' 'rienry, the Fowler,' 'Woywode' (Die Lauer'), opened ample scope for the singer to display of his gifts as a romanticist, a humorist, and a representative of dramatic intensity and emotion. The knightly spirit of King Harald in the famous poet's *Uhlend* poem; the droll humor of *Gutman and Gutwife*; the gallant mood of the nobles, who greeted *Sir Henry, the Fowler*, as their newly-elected King, and the dramatic slaying of the jealous, cruel Russian aristocrat in the *Woywode, Die Lauer*—all these qualities presented through poetry and music were brought forcibly to the listeners' attention through the singer's art. Mr. Heinemann exhausts the possibilities of each ballad; he retains the tone color throughout, which is dictated by the prevailing spirit of the composition; his climaxes are powerful, but never forced. How eloquent grew the silence of suspense before the occurrence of stirring events; how inspiring the flames of passion which the singer instilled into the rendition of those ballads, when there was a demand for accentuation or decisive moments!

"Heinemann was assisted by a young pianist, Walter Meyer Radon, who was fully equal to the difficult task placed upon him by the trying program.

"The appearance of the composer as an accompanist proved a most interesting feature of the next group of songs, by Hans Hermann: 'Robespierre,' 'The Deserted Garden,' 'The Old Gentleman' and 'The Three Wanderers.' Especially praiseworthy was the first-named ballad that tells of the ruler of man, of death felt, when the tyrant's last hour had appeared, with mocking strains for the doomed man's march to the scaffold. Here the performer rose to the heights of the composer, who painted a picture of gruesome reality and weird mood.

"The next song, the 'Deserted Garden,' is a charming composition, and the tenderness in Heinemann's rendition was particularly praiseworthy. The clear and graceful rendition of 'The Old Gentleman' and the rendering of the powerful setting of the 'Three Wanderers' by the gifted composer-accompanist brought these selections to a most successful ending.

"The recital closed with four of Schumann's famous songs: 'Talisman,' 'Bel-sazar,' 'Thou Art Like Unto a Flower' and 'The Two Grenadiers.' It is useless to add that they were given with the consummate art that is ever at the renowned singer's command, and so this most interesting concert came to an end.

"I cannot help but state that Alexander Heinemann is one of the most gifted interpreters of German songs now before the public."

Gertrude Rennyson to Appear in Concert Here and in England

Gertrude Rennyson, the American soprano who has been singing for the last five years in Europe, has received permission from Angelo Neumann, of the Deutsches Landestheater, in Prague, to remain in this country until December. Miss Rennyson is now a member of the opera company at the Prague Theater. She will be enabled to make some concert appearances in this country and England. In the latter country she will sing in "The Messiah" in December, and will also be heard in Manchester and London. After the close of the season at Prague Miss Rennyson, who is the only American soprano excepting Mme. Nordica who ever sang *Elsa* at Bayreuth, will return there to take part in the Wagner festival next Summer.

New Violinist to Appear

A violinist entirely new to America, Felix Berber, will make his first New York appearance with the Symphony Society of New York on Friday afternoon, October 28, and on Sunday afternoon, October 30, playing the Brahms concerto. In Germany he has been deemed a virtuoso to be reckoned with since fourteen years ago, when he played nine concertos with orchestra at three concerts in Berlin.

Bispham's Answer to Those Who Would Deal with Him Directly

It is the experience of many artists that, despite the constant demands on their time and their disinclination to have anything to do with the business side of their profession, many persons throughout the country strive to deal with them direct instead of through their managers. David Bispham is one to whom such direct appeals are often made, much to the busy baritone's inconvenience. Accordingly, Mr. Bispham has issued the following card:

"Mr. David Bispham desires to thank his many friends and clients throughout the country for so frequently writing him in person relative to possible engagements; but, as he is about to start on his Autumn tour, he begs to call attention to the fact that all matters of business, in order to avoid delay, should be referred to his manager, Loudon Charlton, Carnegie Hall, New York."

Mr. Bispham has an exceptionally active season ahead of him. Not only is his October time completely filled, but his services for the next few months are so constantly in demand that only occasional open dates remain.

Ysaye is reappearing at an orchestral concert in London this week.

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ARTHUR PHILIPS AND ONE OF HIS PUPILS ON JAUNT IN FRANCE



Arthur Philips and Thomas Chalmers, in the Gardens of Versailles

Arthur Philips, baritone, formerly of New York, but now living in Paris, has opened his studio at No. 78 Avenue Kléber, where he is teaching all of the pupils that he has time to accommodate. Most of Mr. Philips's time is spent in increasing his operatic repertoire, which now includes most of the important rôles.

During the past Summer Mr. Philips and Thomas Chalmers, a former pupil now studying with Lombardi in Florence, spent much of the vacation in outings near Paris before the former went to Switzerland.

Earl Cartwright, Baritone, Returns from Long Vacation Travels

BOSTON, Oct. 10.—Earl Cartwright, Boston's popular baritone soloist and teacher, returned last week from the far West, where he spent the latter part of the Summer and has reopened his studios in the Lang Building. Mr. Cartwright and Lambert Murphy, the tenor, who has just taken a position at St. Bartholomew's in New York City, were guests on a yachting trip along the Maine Coast to Bar Harbor in early July. In August Mr. Cartwright visited his former home in Indiana and made a motor trip West with his people. In September he was on the Pacific Coast, where he did considerable horseback riding and had the kind of exercise to put himself in

fine health for the coming season. Mr. Cartwright is under the management of Walter R. Anderson, New York, who is now booking engagements for him.
D. L. L.

HAMMERSTEIN UNAFRAID

Covent Garden and Its Society Backers Must Look Out for Him

LONDON, Sept. 30.—Oscar Hammerstein has no fears of the superior hold upon smart society which is claimed by his future rivals in the field of grand opera in London. The Covent Garden authorities and Thomas Beecham are somewhat anxious as to the effect of the American impresario's entrance into the arena, and pretend to ridicule his project to build a \$1,500,000 opera house here. They know that the salaries of singers will rise immediately upon his advent and that they will have to bestir themselves to get new operas.

Mr. Hammerstein discussed in a recent interview the argument that he could not accomplish much with the forces of society arrayed on the other side. Said he:

"I rely, not on any factitious advantage, but on giving Londoners grand opera which no lover of music can ignore. I recognize Covent Garden as a London institution, but believe that all institutions must live on their merits, especially when another and better one arises.

"I am no novice in the opera business. I have gone carefully over the ground here for some years, and this plan of mine is no thing of yesterday. By next Wednesday I shall have obtained the London County Council's assent to the erection of my opera house, and it will be the handsomest London has seen."

LONDON, Oct. 5.—Oscar Hammerstein announced to-day that negotiations for the site for his new opera house in Kingsway had been concluded. Building operations will begin within a fortnight.

University Extension Course Announced in Philadelphia

PHILADELPHIA, Oct. 10.—A new department of music has been established by the University Extension Society, and under its auspices will be presented a number of important concerts and recitals during the season. The announcements include the appearance of the Flonzaley Quartet, at Witherspoon Hall, November 14, and a song recital by Mme. Sembrich at the Academy of Music, December 1. The Hahn String Quartet will give five chamber music concerts in Witherspoon Hall under the management of the society.
S. E. E.

Margulies Trio in New York

The Adele Margulies Trio, consisting of Miss Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, 'cellist, announces its seventh season of chamber music concerts at Mendelssohn Hall, New York, on the following dates: Thursday evening, November 17; Thursday evening, January 5, and Thursday evening, February 9.

NEW BOSTON OPERA STAR AN EXPERT SWIMMER



Carmen Melis, the Soprano, Enjoying Her Favorite Sport at Livorno, Italy

BOSTON, Oct. 10.—Mme. Carmen Melis, the soprano, who is one of the new artists secured by Director Henry Russell for the coming season at the Boston Opera House, is an ardent believer in all sorts of open air sports and she has no use whatever for the fads and follies which are often characteristic of the operatic artists. She is a great pedestrian, a strong swimmer and an expert with the oars, who would do honor to any picked crew, and is also a good tennis player and an expert at golf.

To see her engage in any one of her favorite sports, it is sometimes difficult to believe that she is the creator of the *Tosca* which set Europe wild with enthusiasm and made the New York critics pronounce her one of the leading impersonators of the part ever seen on this side of the ocean. She possesses a lyric soprano voice of

great range and power, as well as sweetness and purity of tone. Her Italian associates class her with Eleanora Duse as a tragedienne.

During the coming season of the Boston Opera House Mme. Melis will be heard in many parts in which she has had no opportunity to appear before American audiences, but in which she is equally deserving of a position among the most successful. Director Russell declares unhesitatingly that she is certain to become one of the prime favorites with Boston opera-goers.

The snap-shot picture of Mme. Melis was taken in Livorno, Italy, last Summer.
D. L. L.

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PHILADELPHIA'S ADVANTAGES FOR MUSIC STUDENTS

PHILADELPHIA, Oct. 10.—To speak of

Philadelphia as the City of Homes is to utter a trite commonplace, but the phrase may be repeated as illustrative of the advantages offered to visiting students. There are thousands, many thousands, of homes in Philadelphia where students can find unusually good accommodation at unusually low cost. A large proportion of the population are people of moderate means, owning the houses they occupy. Permanently established in pleasant neighborhoods, living comfortably in a well-ordered community, their dwellings have all the conveniences that modern household science can suggest. A family of this type will rent a spare room, without table board, at a rate within the reach of anyone having money enough to warrant their undertaking to study music. Consider a case admittedly the most difficult to provide for, that of a girl coming alone to the city, and it may be understood that the opportunities offered here are of incalculable advantage. What more could be hoped for than a surely safe, eminently respectable, perfectly comfortable and agreeable home, with intelligent sympathetic people ready and willing to be good friends?

There are risks to be run in making such a venture, as there are in any other venture that can be entered upon, but these risks, thanks to experience and good will, have been reduced in this city to a negligible quantity. In such a case as cited, that of a girl coming here a stranger and alone, which, as above noted, presents more possibilities of embarrassment than any other, the certainty of finding the right sort of place without delay is worth more than can be told. She will be likely to have, through church affiliations or through friends and relations, some line of communication by which she can be temporarily cared for, but let it be supposed she has no resource of this kind whatever and no provision has been made for her reception. She arrives at the station tired after a long journey, already half homesick and puzzled as to which way she shall turn. The conductor of her train, passing at the moment, bows respectfully and tells her that the lady coming to speak with her is the agent of the Travelers' Aid Association, adding, "She is here to help you if you need direction or advice."

The kindly matron hardly needs to be told the girl's story—she has heard others like it a hundred times, but she listens attentively and then decides, "I think you had better go to the Women's Christian Association for the present. You can stay there two weeks if necessary, but I suppose you want to get settled and go to work, so I will call in the morning and will see what can be done."

What can be done is to find a place exactly suited to the stranger's requirements, and the competent agent has her duly installed in her new home the following day before

lesson time at the conservatory.

Earnest enthusiasm, unalloyed love of music, and devotion to art for art's sake are the qualities which every true student must possess, of course, but when it comes to the steady continuous grind of hard work by which alone success is achieved, there is no support like a good bath and good breakfast in the morning and a good dinner and good bed at night. Permanently placed in an environment where, when welfare and contentment are assured, the student makes out a regular routine of procedure, leaving very few hours unoccupied. The opportunities offered are so great and so varied, the currents of musical life flow so full and so strong, the demands of instructors are so imperative and the necessity for more and more practice so urgent that only systematic diligence maintained on a sound physical basis can keep up with the procession.

There are conservatories here giving the best instruction that can be had in the world—none better, anywhere. It goes without saying that there are great masters in Europe to whom our musicians almost of necessity resort for what may be termed post-graduate courses. Especially for those who expect to take up teaching as their profession, the name of the first artist of Paris or Berlin accompanying their announcements is a valuable asset. But in case a student is enabled to take such a post-graduate course, the first thing to be done is to pass an examination for the purpose of determining what preliminary study is needed. The specialist best qualified to give the required lessons is commenced, and not until the preparatory work is done can the student enter the sanctum sanctorum of the great master.

Now this preparatory work can all be done right here in Philadelphia quite as well as in Paris or Berlin, with the priceless advantage of home-life and home-surroundings. The conservatories here have their specialists, each qualified to develop the highest powers the student may possess. Each is the peer of the highest in his guild, and many of our leading artists in America to-day acknowledge with gratitude their indebtedness to the faithful, conscientious labors of these masters.

No city offers a better program for the entertainment and edification of music-lovers than is presented here. The Philadelphia-Chicago Opera Company illustrates the works of the great composers. The Philadelphia Orchestra and other leading instrumental organizations of the country give successions of concerts that to the sincere student are at once most delightful and most useful. The Kneisel Quartet makes a regular season here, and there are numerous local societies as the Orpheus, the Männerchor, the Organ Players' Club, the Philadelphia Operatic Society, the Philadelphia Choral Society, the Choral Union and others, keeping an animated interest in the best music constantly in evidence.

JOSEPH S. MCGLYNN.



Eight or nine women, assembled at luncheon, were discussing ailments and operations as eight or nine, or one or two, or sixty or seventy women will. The talk ran through angina pectoris, torpid liver, tuberculosis and kindred happy topics. "I thought," commented the guest of honor, "that I had been invited to a luncheon, and not to an organ recital."—*Everybody's Magazine.*

Proudly young Tomkins displayed the sights of London to his uncle, fresh from the verdant country. They visited St. Paul's and the Embankment and the National Gallery and all the places they could get in free; and, finally, as an especial treat, they visited a music hall, where a trombone solo was in progress when they entered.

With rapt attention the old man watched the instrumentalist's facial contortions. At

the close the audience applauded thunderously; but the old man sat mute.

"Well," said young Tomkins, "didn't you like it?"

"Verra good, verra good, no doubt," nodded the old man; "but we country folk canna be taken in so easy as all that; I knew all the time he wasn't a swallowin' of it!"—*Answers.*

"Those people in the next flat seem to have a regular program of popular songs," the visitor remarked.

"Yes," said Brown, "every evening." And he lapsed into silence.

"By the way, what time is it?" asked the visitor.

Brown roused himself with an effort.

"Let me see!" he said. "It was half-past 'She's My Daisy' a little while ago; it must be nearly a quarter to 'Put on Your Old Gray Bonnet.' Don't hurry, old man; it wants at least an hour yet of 'Farewell, Farewell, My Own True Love.'"—*Answers.*

"Oh, sir, will you please come at once? There are three brutes of men jumping on a poor organ grinder."

"Is he a big organ-grinder?" queried the old gentleman, calmly.

"No, no, sir; quite a little man. Oh, come at once, or it will be too late!"

"I don't see why I should interfere," replied the old gentleman. "If he's a small man, the three men don't need my help."—*Tit-Bits.*

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Won by Boston Soprano Who Is to Join Syracuse Fine Arts Faculty

BOSTON, Oct. 3.—Laura Van Kuran, the soprano, who was heard in recital in Boston last Spring, has been singing in Eastern Summer places during the past months and has now been engaged as a member of the faculty at the College of Fine Arts, Syracuse, N. Y. In addition to her work there she will sing in recital and concert in some of the large cities during the coming season, dates for which are now being arranged by Walter R. Anderson, the New York manager.

Miss Van Kuran is a Western girl, born in Omaha, where she spent her childhood. She studied singing with Clara E. Munger, the distinguished Boston teacher, and later held good church positions here. She spent some time in study in Italy, appearing there in opera and returning to Boston last Fall. Miss Van Kuran has been highly complimented for the purity and flexibility of her voice, and also for her true intonation. Her operatic debut was made in Florence, Italy, in "Lucia." She was enthusiastically applauded on that occasion and was obliged to repeat the Rondo.

Among Miss Van Kuran's successful recitals last Summer was the first in a series of morning musicales at the Casino. Her program on that occasion included: "Come per me sereno" ("La Sonnambula"), Bellini; "Poveri fiori," Cilea; "Fior di dolcezza," "Del valle de Paz"; "Visione Veneziana," Brogi; "Air Azael" ("Lia"), Debussy; "Charmant papillon," Campra; "Dans la Forêt," Delibes; "Gavotte" ("Manon"), Massenet; "I Send My Heart Up to Thee," Beach; "My Laddie," Thayer; "The Winds Are Calling," Ronald; "Will o' the Wisp," Spross; "Tacea la notte" ("Il Trovatore"), Verdi.

In reviewing the recital a Newport critic remarked upon her fine work in the Campra number and in the selection from "Trovatore," and concluded with: "Particu-



Laura Van Kuran, Soprano

larly noticeable and commendable was the absence of the abominable tremolo. Miss Van Kuran's tones being even, sustained and always on the key." Miss Van Kuran's voice was characterized as of remarkable sweetness, power and range, and her pleasing stage presence was commented upon.

D. L. L.

AN AMERICAN TEACHER OF "BEL CANTO" IN FLORENCE

FLORENCE, ITALY, Sept. 19.—Among the prominent voice teachers of Italy, a conspicuous position is occupied by Kate Bensberg-Barracchia, of Florence, an American who a number of years ago was one of the chief singers on the Italian stage, and who now, as a teacher, attracts pupils from all parts of Europe and America. As Kate Bensberg, she sang in the early days of English opera under the direction of Theodore Thomas at the Academy of Music in New York, and also for three seasons headed a company of her own which toured the United States under the leadership of Max Strakosch. Before this she had sung with the Carl Rosa Company in England, and at Kroll's Theater in Berlin, her operatic debut having been made as *Cherubino* in "Figaro's Hochzeit" at Lübeck, Germany, while she was still a very young girl.

Following her American tour, she studied two years with Mathilde Marchesi in Paris, and was then engaged to sing *Ophelia* in Thomas's "Hamlet" at the Carlo Felice Theater in Genoa. This marked the proper beginning of her brilliant operatic career, which, though of only four years' duration, at the end of which time she chose to retire and marry, yet made her famous in Italy, Spain, South America and Great Britain. Mrs. Bensberg-Barracchia's entire interest since the death of her husband, six years ago, has been centered in her teaching, in which her success has from the first been marked. One of her pupils, Muriel Gough, is lyric soprano at the Court Theater of Weimar, Germany; another, May Petersen, is a favorite drawing-room singer in Paris; another, Bertha Brinker, has sung extensively in opera in Italy, and another, Signe Karrell, is about to make her debut as *Erda*

in "Siegfried" at Helsingfors, Finland, with such artists as Ellen Gulbranson and Heinrich Tänzler, and Georg Schnéevoigt, conductor.

Mme. Bensberg-Barracchia's method in teaching is a simple one; the voice must be well-placed, with no straining in the high registers, and there must be a perfect emission, faultless *legato* and clear diction. She heartily disapproves of all attempt to alter the real character or range of the voice; nature, in this, she declares, must be obeyed implicitly. She thinks that present-day singers are too much inclined to declaim their music, and that too little attention is paid to the rudiments, such as clear execution, attack, *legato*, and, above all, sheer beauty of tone, the chief functions of singing being to please the ear. For opera students she does not advocate over-much study in dramatic action, after the rudimentary gestures are learned. The pupil must use his own judgment, she says, and make his actions the natural and logical expression of the emotion depicted. She believes in much study of old masters, chiefly Mozart, for the acquisition of a good technic and a pure style. The modern operas, she says, with their fragmentary phrases, are likely to cause the student to neglect these elements. Such old airs as "Bel Raggio," from "Semiramide," and "With Verdure Clad" from the "Creation," she considers of the greatest usefulness for practice.

As to the matter of debuts in Italy for American singers, she considers them a good experience, for the reason that Italian audiences are most exacting in their demands for clear enunciation, purity of tone and pitch, and expressive dramatic action. She denounces, however, in strong terms, the practice of paying for a first appearance.

Record-Breaking Number of Applicants for Peabody Conservatory Scholarships

BALTIMORE, Oct. 10.—Director Harold Randolph and the teachers of the Peabody Conservatory have just examined the qualifications of the largest number of applicants for free scholarships in the history of the conservatory. Agnes Hall, of Washington, D. C., won the scholarships founded by the Alumni Association and Esther Cutchin was successful in the one offered by the conservatory. The yearly scholarships were awarded to Frederica Perlman, No. 805 Lennox street, Baltimore, and Adolph Topovsky, Annapolis, Md. Samuel Korman won the violin competition and Alice Carpenter was successful in the organ examination.

W. J. R.

New York Symphony Not Affected by Demands of Musicians' Union

That the demand of the Musicians' Union in New York for higher pay will not at present affect the New York Symphony Society was stated last week by Walter Damrosch, director of the society. Mr. Damrosch gave as his reasons the fact that the contracts made with his men last Spring cannot be changed, according to the by-laws of the Musicians' Union, until the contract expires at the end of the year, together with the fact that the New York Symphony has always paid most of its men more than the union demanded.

WILHELM BACHUS WILL PLAY HERE NEXT YEAR

Young London Pianist Who Is Planning First American Tour a Favorite with German Public

It is now definitely announced that Wilhelm Bachus will make his first tour of this country during the season 1911-12. This young Anglo-German pianist has steadily advanced to the front rank of concert artists during the few years he has been before the public, until now he is recognized everywhere in Europe as one of the most authoritative of present-day in-



WILHELM BACHUS

The Young Anglo German Pianist Who Will Make His First American Tour Next Year

terpreters of the literature of the piano-forte. The original announcement that he would visit America this season aroused a great deal of interest in music circles, but it was found that his engagements in England and on the Continent would not permit of a lengthy absence on this side of the Atlantic.

Born of a German father and an English mother, Mr. Bachus is generally credited with temperamental and intellectual equipment rare among the latter-day pianists. Though his home is in London, where he was born and received his early training, he spends a great deal of his time on the Continent, especially in Germany, where he first attracted attention during his student days in Leipzig. Since he toured England, Ireland and Scotland with Mme. Melba four years ago the Australian diva has been one of his most enthusiastic champions. When he comes to this country a year hence he will play the Baldwin piano.

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NEW YORK

ON COMING TO NEW YORK TO WIN FAME AS A MUSICIAN

EVERY Autumn brings hundreds of pianists, singers and violinists to New York from all parts of the country, who are determined to make names for themselves on the concert or operatic stage.

In the smaller cities where their talents have been recognized even, perhaps by the critics on local papers, they are patted on the back by their admirers who predict confidently that there remains now only one more step—on to New York!

Such genius as theirs cries for recognition, they are told, and the logical field in which to get that recognition is the metropolis, in which are located all the managers of musical enterprises.

If actual conditions were fully understood by these ambitious but often misguided musicians they would entertain no false hopes as to their futures and would most likely remain home to live useful lives and forget the lure of the project in their minds.

It should be remembered that while the successes of debutantes are heralded in large type and with much ado, the record of failures is never published. The sensation-seeking metropolis is too busy, too indifferent, to pay attention to those who fail to "make good." If this list of failures were published it would be long indeed. Yet the element of tragedy which enters into each case, the disappointments, the loss of time, money and the suffering of pride are incalculable.

Managers of musical artists are besieged every day by such applicants for glory, who come with books of press notices and glowing indorsements from "professors" at home. The impresario is asked, urged and implored to take their management. They are willing even to invest their money or the money borrowed from confident home-folks, in their plan to win success. Often these managers, perhaps against their better judgment, may be willing to "take a chance" with the most ambitious of these applicants—but most often he turns a deaf ear to the suppliant, for he knows better than anyone else that he has no Heavensent ability to transform mediocrity into

dollars for himself and the artist. He knows that success in Kokomo, Ind., and success in New York are not the same. He knows that one of the most difficult things in the world to accomplish is to convert the unknown into a celebrity. He knows that it takes first of all really remarkable ability and then perhaps years of hard work, sacrifice and the spending of many dollars to do this.

While certain managers have been charged with trading on the false hopes of such applicants, obtaining money from them and then, after a year or two of futile effort, when all the money is gone, turning them out, it should be said that the average manager in New York to-day knows his business too well to undertake the representation of an artist in which he has not a strong personal confidence. I know of innumerable cases in which New York managers have refused to take advantage of the false convictions entertained by those certain that they were destined to become great concert stars.

What shall these musicians do with their talents? Let them first of all become the best singers or players in their own cities. Then by personal effort let them win a reputation in their State by getting engagements in other near-by cities. Then there is the Far West, the Middle West, the Southwest or any other section in which the musician lives, to capture. Such progress is natural and well ordered. If the ability of the performer is genuine it will merit gradual recognition. If it is not genuine nor remarkable, failure will come soon enough without venturing upon the shoals of musical New York. A reputation built up, as suggested, will sooner or later bring the artist to New York, Chicago, Boston, Philadelphia or some other musical center.

Come at once to any of these cities to study. They offer to-day educational advantages quite as good as do the centers of Europe. But for recognition as a professional pianist, singer or violinist, stay away from New York until New York calls for you. You will save money, time and mental suffering.

P. M. K.

To Honor Columbus's Memory in Song

BOSTON, Oct. 4.—Enrico Leboffe, instructor in harmony and counterpoint at the Fox-Buonamici School of Pianoforte Playing, has written the music for an ode to Christopher Columbus, which will be sung by choruses in Italian and English in this city on the new holiday, October 12, which will be known as Columbus Day in honor of the memory of the discoverer of America. The words of the song were written by Riccardo Cordiferro, who is associated with one of the important Italian newspapers in New York City. The music will be played by D'Avino's band in the historical old North square of Boston and will be sung by hundreds, using both the Italian and English words. Signor Leboffe is an Italian by birth and studied for years under eminent Italian masters. He has a number of vocal compositions to his credit which are all essentially Italian in their melodious construction.

D. L. L.

MacDowell's Friend to Spend Winter at Spalding Villa in Italy

Juan Buitrago, of New York, who is so well known in connection with Edward MacDowell, the composer, and with whose family he made his home for a great many years, until the death of Mr. MacDowell, and for a number of years has been spending the Summers with Albert Spalding, at his home at Monmouth Beach, has been invited by the virtuoso to spend the Winter at his home in Florence, Italy. He sailed on the *Berlin* last Saturday for Genoa.

To Entertain Macmillen

Francis Macmillen, the violinist, will be tendered a dinner by the Pleiades Club, October 30, to mark the first public appearance of this distinguished American violinist in New York. His first public concert will be held at Carnegie Hall, November 6. Dixie Hines, former president of the Pleiades Club, to whom Mr. Macmillen made known his acceptance of the honor

from the club, is arranging to make this dinner one of the most brilliant the club has ever given. The toastmaster will be Frank S. Ober, recently elected president of the Pleiades Club, to succeed Mr. Hines.

Janet Spencer's Tour to Open in New York November 3

The first appearance in New York this season of Janet Spencer, contralto, will take place in Mendelssohn Hall, on Thursday afternoon, November 3. This will also mark Miss Spencer's first appearance of this season, and will be followed by many out-of-town engagements which she will make under the management of the Quinlan International Musical Agency. A number of the compositions presented by this contralto in London last Spring, when she gave two recitals in Bechstein Hall, will be given at the coming New York recital.

Jomelli to Return Next Month from Opera Season in London

Jeanne Jomelli, the operatic soprano, will sail for New York from England on November 1, and make her first appearance in this city in a song recital on Tuesday afternoon, November 15, in Carnegie Hall. Prior to her departure from the other side, Mme. Jomelli will be heard with the Beecham Opera Company in London throughout the present month, her engagement calling for her appearances in the principal soprano rôles in every opera in which she sings.

Paul Petri Singing Varied Operatic Repertoire in Germany

Paul Petri and his wife, Lillian Jeffreys Petri, sailed for Germany from New York on the *Lapland*, on September 10, to take up Mr. Petri's operatic work in Altenburg. There Mr. Petri is the only Helden baritone and is down for the parts of *Tonio* in "Pagliacci," *Alfio* in "Cavalleria Rusticana," *Hans Sachs* in "Meistersinger," and *Wolfram* in "Tannhäuser," for the first weeks of October.

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CHICAGO, Oct. 3.—The announcements already made for this season indicate one of vast and varied interest in all lines from the recitals of individual artists to the concerts of our orchestra and the ministrations of our newly organized grand opera company.

Eleanor Everest Freer has completed a new song cycle, based on Elizabeth Barrett Browning's "Sonnets from the Portuguese," that reflects the charming spirit of those classics.

George Hamlin, the tenor, will give his first local recital this season at the Grand Opera House, October 23. He will include a new song in manuscript, by Arthur Dunham, entitled "Sunset," on his program.

F. Wight Neumann will celebrate the opening of his twenty-fifth year as impresario with a recital at Orchestra Hall, October 20, introducing Mme. Sembrich.

It is announced that Marion Green will be the musical director of the Sunday Evening Club, the soloists being John Miller, tenor; Rose Lutiger-Gannon, contralto, and Mabel Sharp-Herdién, soprano. The organist and accompanist will be Edgar Nelson and Catherine Howard. There will also be a chorus of fifty picked voices.

E. A. Stavrum, manager of the Lombardo Symphony Band and Operatic Concert Company, which has just concluded a successful tour of the West, is now attending more especially to the booking of solo artists under his direction, notable among whom this season will be Leo Tecktonius, the pianist; the Brahms Quartet; Bruno Steindel, 'cellist; Mrs. Frank C. Farnum, soprano; Lucile Tewkesbury, Arthur Beresford, John B. Miller, and other leading Chicago artists.

The Æolian Hall, formerly known as Music Hall, in the Fine Arts Building, at Nos. 201-203 Michigan avenue, has just been redecorated and recitals opening about the middle of the month will be given there by

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AMY HARE

ORPHEUS SINGERS HOLD IMPORTANT PLACE AMONG LOS ANGELES CHORAL CLUBS



Orpheus Club, of Los Angeles, Joseph Pierre Dupuy, Director

LOS ANGELES, Oct. 8.—Second only to the Ellis Club, of Los Angeles, stands the Orpheus Club, a much younger body of singers—younger in organization and younger in the average age of the members. This chorus of young men was organized by its director, Joseph Pierre Dupuy, four years ago. Starting with a mere handful—for the path of chorus organizers is not strewn with roses here or elsewhere—these eager and ardent young fellows worked and sang and gathered more singers like themselves until now Mr. Dupuy does the "ornamental beckoning," as one of the humorists puts it, over a body of fifty well-trained voices.

In this club Mr. Dupuy has made a practice of late of insisting that the singers memorize the music. While there always are

laggards who do not master their parts in this way, the general effect is good, for those who do are not eye-bound to the music, but follow the director's every indication. Whole programs are given without a sheet of music and the visual effect of this on the audience is not to be despised.

During its first years the president of the club was L. J. Selby, secretary of a local insurance company. Mr. Selby felt that he was doing a good work for the young men in assisting them to form a chorus that should be more of a social club of high character than are most singing societies. Most of the members of the Orpheus Club have joined the Gamut Club, and it is seldom that the Orpheus table is not heard from at the Gamut dinners.

Recently A. G. Bartlett was elected president of the club. He is the retired president of the Bartlett Music Company, the pioneer music house of Los Angeles. A quarter of a century ago Mr. Bartlett did his part for the music of this young city by organizing its first band. Now he is taking life easy in a Hollywood mansion, but does his share toward fostering such musical enterprises of the city as the Orpheus Club, which is to be congratulated on having as president a man of Mr. Bartlett's musical knowledge and interest.

Director Dupuy already has his men at work on the programs for the current season and promises an interesting array of choruses and a good variety of soloists.

W. F. G.

Arthur Bissell. The inaugural program will be presented by the Chicago Operatic Quartet, embracing John B. Miller, Arthur Middleton, Leonora Allen and Mrs. Rose Lutiger-Gannon.

The Evanston Musical Club which has conducted two highly successful festivals, will begin its Winter work with concerts in the Gymnasium of the Northwestern University. As in the past, the club will be under the direction of Peter C. Lutkin. The first concert, Thursday evening, November 17, will have the services of Sibyl Sammis-McDermid, soprano, and H. Evan Williams, tenor, with the choral body, in singing the cantata "Endymion's Dream," by Coleridge-Taylor, and "The Wedding of Shon-Maclean," a Scottish rhapsody for solos, chorus and orchestra.

Hannah Butler is back at her studio in the Auditorium Building after her annual three months abroad. Mrs. Butler engaged in six weeks of study with Von Zur Muhlen, the vocal master of London.

A singer of ability now appearing here is Carl Haydn, tenor of "The Slim Princess." Mr. Haydn, though born in Vienna, was educated largely in Chicago and received the major part of his musical training here.

He was a student of Mrs. O. L. Fox, of the Chicago Musical College. Mr. Haydn expects to return to grand opera at the conclusion of his present contract.

Max Oberndorfer, the pianist, has returned from abroad and established a fine studio in the Fine Arts Building. Benjamin Knox, baritone, and a specialist in the teaching of lyric diction, of New York City, is to locate a studio in Chicago. Mary Angell, pianist, a pupil of Rudolph Ganz and Ferruccio Busoni, has opened a studio at No. 707 Fine Arts Building.

Felix Borowski will begin his series of lectures in Ziegfeld Hall the latter part of October. During the season, Mr. Borowski will augment his usual pedagogical talks with notes on some of the more important operas to be given by the Chicago Grand Opera Company.

Emil Liebling, the veteran educator and concert pianist, opened the local concert season recently at Kimball Hall. He offered the Fantasie pieces, op. 12, Schumann, and the Chopin Scherzo, op. 31, and as an encore gave one of his own compositions entitled "Musical Moments." Melvin Martinson, violinist, and William Clifford, tenor, assisted.

Richard B. De Young, who has recently been added to the faculty of the American Conservatory, made a fine impression at the first musicale of the season given at that institution Saturday.

Patrick O'Sullivan, pianist and composer,

has since his return from abroad been appointed director of the Irish Choral Society, which has been conducted for a number of years past by Thomas Taylor Drill, who is now devoting his entire attention to teaching. John McCormack, the Irish tenor, will be the soloist of the society's opening concert.

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DESECRATION OF SONGS OF GREAT COMPOSERS

ONE of the acts in a so-called review now at a Broadway theater shows toward the close of the entertainment a scene representing an Oriental landscape. The stage is filled with houris in spangled draperies, dusky attendants wave fans and banners and the prima donna begins to chant something about "Samson was an operatic coon." She goes on with the words of the ditty, which make further references to the story of Samson and Delilah, but it is not, says the *New York Sun*, until the chorus is reached that the full significance of this spectacular interlude is understood. The chorus proves to be the refrain of the beloved contralto aria, "Reponds à ma tendresse," perhaps the most noted piece of music that Camille Saint-Saëns ever composed.

This is carried by the soloist with an accompaniment by the chorus which cannot escape a suspicion of rag in its evolutions at this point, as the composer who laid such violent hands on the French composer's music has given the notes more or less the rag quality. The audience does not respond to the violent efforts on the stage in anything like a degree to entitle the song to be called a complete success.

This is the latest example of the way in which the tone poets of Tin Pan Alley are using the works of famous composers to supplement their own imaginations. At the theater on the night this song was first sung was the representative of a foreign music publishing house who had gone to the theater to discover if any of his wares had been pre-empted by any of the composers engaged to supply songs for the new show.

"Poor Saint-Saëns," he said after the show, "he cannot help the desecration of the finest air in his most famous opera, which is used here merely to try to make one more scene for a Summer review. The

copyright to 'Samson et Dalila' has expired long ago, if there ever was one. His publishers in Paris and their representatives here are powerless to interfere with this massacre of the most famous and popular contralto song composed since 'Che farò senz' Eurydice.' Yet there is nothing to be done about it."

The Tin Pan Alley school was at work along the same line all Winter. It was very early in the Spring that the use of the Mendelssohn song appeared in "That Mesmerizing Mendelssohn Tune." But this familiar composition had been done to death by "the barefoot, barelegged and barefaced dancers," as they have been described, so that there was no particular resentment. But this was destined to be only the forerunner of more of these pieces which might be called classics in comparison with the rest of the music with which they were associated. The next piece to be used was Rubinstein's melody in F. It is also known as Rubinstein's "Spring Song." That was put into "The Lovin' Melody" that Rubinstein wrote.

It did not take long for some genius of rag in its various species to hit on a new vein in the use of the Offenbach number that has served to make that composer's fame known to a new generation. This was the barcarolle from "Les Contes d'Hoffmann." It now does service in a flowering of musical genius known as "That Dreamy Barcarolle Tune."

Very unusual in its use of a piano composition which has not become so widely popular is the song in a roof garden show called "Nix on the Glowworm, Lena." The music used here is an interlude called "The Glowworm," taken from an operetta called "Lysistrata," by Paul Lincke, which has been a great success abroad, although only this one number is known here.

TO SING "LOHENGRIN"

Kansas City Chorus Selects Part of First Act for Performance

KANSAS CITY, Mo., Oct. 10.—A Midwinter concert will be given by the Philharmonic Choral Society, of which Carl Busch is director, and for which Mr. Busch has chosen as the principal numbers to be given the prayer and finale from the first act of "Lohengrin." The part of *Elsa* will be sung by Mrs. Wallace Robinson; *Ortrud*, by Mrs. Leslie Baird; *Lohengrin*, by George Deane, formerly of Boston; *Frederick*, by Franklyn Hunt, and the *King*, by Joseph Farrell. The principals in Grieg's "Olav Trygvason" will be Ella Schutte, Mrs. Leslie Baird and Franklyn Hunt. Miss Schutte will also be the soloist in Schubert's "Omnipotence," given by full chorus and orchestra. Mrs. Carl Busch will play Chopin's Andante for piano and orchestra.

Rudolf King has returned from a three months' trip through Europe. He attended a course of musical lectures at the Royal College of Music, at London, and contemplates giving a series of lecture-recitals in his studio this Winter, when he will play a number of new works.

Clarence D. Sears, organist and choirmaster at Grace Episcopal Church, is giving some interesting twenty-minute organ recitals before the morning service at his church. Last Sunday he played Volkman's "Song of a Hero," Clark's "Chorus of Angels," Batiste's Offertory in F and "Abendlied," by Schumann. Mr. Sears intends to give a musical evening at the regular service on the last Sunday of each month, and has selected some fine cantatas and oratorios for this purpose.

M. R. W.

Frederic Hoffman, Baritone, in Recital

Frederic Hoffman, a baritone, gave a concert in the Waldorf-Astoria, New York, on October 3, assisted by the Bruchhausen Trio. Mr. Hoffman disclosed a voice of good quality though he frequently displayed more vigor and forcefulness in his work than the character of his offerings required. He sang Tosti's "Mattiata," Del Riego's "Dry Those Tears," Massenet's "Elegy," Schumann's "Ich Grolle Nicht" and numbers from "Carmen" and "Trova-tore."

The Bruchhausen Trio played Sternberg's C Minor Trio and Arensky's Trio in D Minor. There was an audience of good size, and both singer and trio were well received.

CONSOLO TO TEACH HERE

Italian Pianist and Others Added to Staff of Institute of Musical Art

Among recent additions to the teaching staff of the Institute of Musical Art, in New York City, is Ernesto Consolo, the Italian pianist, who will be remembered for his appearances with the Kneisel Quartet. On his last visit to this country several years ago Sig. Consolo played in numerous concerts in the West and taught for a time in Chicago. Sig. Consolo will arrive in New York early this month.

It is also announced that Edoardo Celli, a young Italian piano virtuoso, has been secured as an instructor. Sig. Celli is a pupil of Sgambati, of Rome, Leschetizky and Emil Sauer.

Alfred Giraudet, the teacher of operatic singing, sailed from Havre about the end of September to resume his work at the institute. A number of his best pupils have been studying with him during the Summer, and will soon be ready for public appearance.

Meriden Orchestra Announces Its First Concert

MERIDEN, CONN., Oct. 10.—The Meriden Philharmonic Society Orchestra of fifty members will play its first concert on November 14, rendering Beethoven's Fifth Symphony, Brahms's Hungarian Dances, and Mendelssohn's "Calm Sea and Prosperous Voyage," Overture. Soloists will come from New York for the occasion.

The First Congregational Church Choir of fifty voices, under the direction of F. B. Hill, will sing Foster's Harvest Cantata, "Seed Time and Harvest," on November 7. At Christmas time they will sing Bach's Christmas oratorio.

W. E. C.

New French Operetta Produced

NEW HAVEN, Oct. 10.—"Madame Troubadour," an operetta from the French, with music by Felix Albini and American version by Joseph Herbert, was produced at the Hyperion Theater October 3 by the Messrs. Shubert, with a cast that included Grace La Rue, Georgia Caine, Van Rensselaer Wheeler, Edgar Atchison Ely and others. The entire tale, lasting over three acts, is told in music.

"The Priest's Sin," an opera by Max von Oberleithner, based on Zola's novel of that name, is one of the novelties to be given at the Berlin Komische Oper this season.

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WHY SINGER OFTEN FAILS AS TEACHER

Many "Stars" Who Undertake to Become Teachers Cannot Produce Right Results—They Do Not Understand the Physical Mechanism of the Voice

By R. THOMAS STEELE !
[Voice Teacher of New York.]

TO sing is one thing, to teach, another. Many singers, retiring from the operatic or concert stage to teach, find, to their dismay, that the singer is not always the teacher, and that to impart information requires as special a talent as that possessed by the great "star."

The wonderful tones produced by the really great artists and their beautiful singing have always been a matter to wonder at, but the methods which enabled them to achieve such fine results have remained more or less a mystery. Few of the famous singers have ever been able to explain how the thing is done, though many have tried.

It is rational to suppose that a great singer should also be a great teacher, but facts do not bear it out. Not having an exact knowledge of the nature of the vocal instrument, they cannot analyze its movements and have been forced to make crude efforts at interpreting the various sensations they themselves experience when producing tone. As these are misleading they have invariably assigned to some trivial detail an importance that is not its due. For example, Jean de Reszke said, "Singing is simply a matter of the nose," while others have made even more confusing statements.

The old masters of the Italian school had a keen sense of the beautiful, but, having no accurate knowledge of the physical facts regarding the vocal organs, they could formulate no intelligible principles on which their successors could work. Consequently many methods of voice training are based upon theoretical fancies and blind adherence to tradition—not upon systematically ascertained facts. Occasionally a person is born with a beautiful vocal apparatus and an innate talent for using it naturally, added to which he or she may have had the good fortune to work with teachers who had the good sense to let well enough alone and confine themselves to coaching—the genius of the student being stronger than the notions of any teacher. Out of such rare material our famous singers are formed.

Says W. G. Henderson in his book, "The Art of the Singer": "It is plain to every careful observer that the race of beautiful singers is diminishing with every year and that, in its place, is growing up a generation of harsh, unrefined, tuneless shouters whom we are asked to accept as dramatic impersonators on the lyric stage, because of a particularly vigorous style of declamation or a significant facial expression."

There are many other critics who complain of the same thing, so there is very little doubt that such is the case, but there is something more lamentable and disheartening still, regarding the state of vocal art of which people in general seem to be oblivious. It is not that not one in ten thousand of those who study singing ever become singers. I do not mean great singers but ordinary, every-day singers, competent to fill church positions, the many rôles in light opera, and so forth. An organist who had many years' experience in church work in New York once expressed the matter to me thus: "There are several thousand vocal teachers in this city, all making a living, and some are coining money, but I do not think there are at the outside two hundred competent singers." It is the same all over the world. Nordica said not long ago, "Europe is full of young girls from America and elsewhere who think they are

learning to sing, but who are simply wasting their time."

The awful error is that, with scarcely an exception, these self-satisfied, misguided, improperly taught singers are in a blind alley whence scarce any one returns. As the years go on, when they ought to be



R. Thos. Steele, Kenneth Mackenzie and Geoffrey O'Hara, in Mr. Steele's New York Studio

growing more valuable in their various duties, they begin to find they must accept positions drawing less and less salaries until the vanishing point is reached, and no one can tell them why. Many of them possibly have beautiful voices wrapped up and smothered in their throats. They are simply victims of the wrong methods of instruction. Not only are the means used uncertain and aimless, but the ultimate object is indefinite; they do not know what the normal tone of the voice is. It is customary to regard the singing of the famous artists as phenomenal, that they were born great—like Topsy, "just growed." The fact that their beautiful singing is due, in the first place, to the correct use of their vocal organs is not understood, and that every normal, human being with a good natural voice and average intelligence can learn to sing in precisely the same way, if only shown how, is an idea that is entirely foreign to the minds of most people.

All normal human beings have the same structure—the same bones, cartilages, ligaments, muscles, nerves, blood vessels, and so forth, but the details of these parts vary infinitely. Again, all the movements of life are due to the contraction of muscles actuated by the brain through the nerves. Consequently sound produced by the vocal organs is the result of muscular contraction. The quality of the sound is due, first, to the structure of the individual, which cannot be changed, and, secondly, to the manner in which the muscles are contracted, which can be varied to an almost unlimited extent.

Helmholtz has demonstrated that the roundest, fullest, most far-reaching and beautiful tone results when the seven harmonic overtones sound together with the fundamental tone, the latter being the most powerful and the former gradually dimin-

ishing in intensity as they increase in pitch until the seventh is nearly at the vanishing point. The most exhaustive practical experiments have proved beyond all question that a tone of this character can be produced by the human voice only by a perfectly co-ordinated effort of all the muscles involved. John Howard discovered that muscles will put forth several times as much power to hold any part of the body, such as the larynx, in its normal position, as they can to move it to another position. The natural deduction from this fact is that muscles act best at their normal length, shortening or stretching robbing them of part of their power. Thus we may have a high state of tension without any displacement of the larynx and this is the condition most favorable to vibration;

besides which, when these fixation muscles (so called because they fix the larynx), contract powerfully and equally, all the other muscles connected with the larynx can do their work properly and vigorously, whereas if these fixation muscles be weak or inert, the whole vocal apparatus will be out of gear, so to speak. The muscles of the palate, tongue, jaw and face are governed in the same way during tone, but for the purpose of pronunciation, they have also a reciprocating action and the muscles which operate the breathing apparatus are entirely reciprocal where properly used.

When anyone is called upon to produce a tone, this complex system of muscles may or may not put forth a co-ordinated effort. If the person be unskilful in the use of this mechanism, or if there be some muscle weak or inert, or again, if there be some wrong habit of use established, what possible chance has the student of making an appropriate motion? In the nature of things, it is out of the question that the student have this chance if the teacher does not understand the nature of the vocal instrument and cannot locate the cause of disabilities. Every part of the vocal apparatus must be brought into a normal condition, both as to strength and activity; then the student must be drilled in every detail of vocal action until he can use his natural equipment with certainty, skill and spontaneity and produce every vowel tone so that its "clang" is perfectly clear and unmistakable, and at the same time absolutely musical, that is, containing the full quantity of overtones as above described. In addition to which the student must be able to articulate clearly, neatly and distinctly every consonant either before or after any vowel tone.

Myron W. Whitney Pleases East Orange Audience

Myron W. Whitney, the baritone, was heard in a song recital before the Woman's Club of East Orange, N. J., October 5, singing a program of German, French, Italian and English numbers. Some of the composers represented on his list were Tirindelli, Massenet, Humperdinck, Brahms, Berlioz, Tosti, Parker and White. Mr. Whitney gave pleasure to his hearers by the sincerity, intelligence and individuality of his renderings, his facile vocalization and virility of style. There may be room for improvement in his treatment of *mezza voce* passages, but on the whole, he succeeds in preserving a good balance between the various essentials of artful and generally satisfying singing.

Marguerite Melville-Lieszniewska, the American pianist-composer, is preparing for another series of recitals in Austria and Germany.

GAMUT CLUB HOLDS A MERRY REUNION

Members, Returned from Vacations, Exchange Experiences at Los Angeles Dinner

LOS ANGELES, CAL., Oct. 5.—The monthly meeting and dinner of the Gamut Club held to-night at its handsome building partook of the nature of a reunion as the members came to the first meeting after the absence on vacation trips.

There was Symphony Director Harley Hamilton, just back from what he called a continuous "musical jag" of three months in Europe, attending the musical festivals in Munich; there was Banker Charles A. Elder, who attended, by "special dispensation," as he stated, just back from an extended wedding tour among the Canadian Rockies, and club president Blanchard, home from the East; Impresario Len Behymer, vice president of the club—and a score more of travelers who, doubtless, like Harley Hamilton, considered the "best time they had when away was coming home."

The guests of the evening included Helen Bertram, formerly of the Bostonians who sang delightfully to the club and who proved herself, as the boys sang it, "a jolly good fellow"; Miss Pycke, who gave recitations with music, clever things; Mrs. Gilbert, president of the Amphion Club of San Diego, and Señor Calvo, a visitor from Madrid, Spain, a dramatic bass-baritone of beautiful voice who sang several operatic and other numbers at the insistence of his delighted hearers.

The club insisted on hearing from the blushing Elder and the suave Hamilton and both made happy speeches, Mr. Hamilton cleverly describing happenings comical and tragic in his European trip.

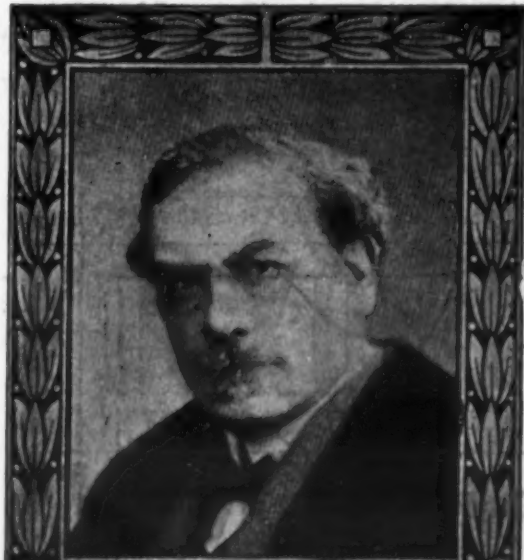
President Blanchard and the entertainment committee are opening the year in a manner that augurs much for the success of the club this season. In the last month over twenty new members have been added and about 125 were present at this dinner. The music was unusually good—not to omit the piano work of Mr. Gruen—and happy speeches and impromptu remarks of pointed character added considerable hilarity.

After the dinner the club was invited by Manager Behymer, of the Auditorium, to attend, as his guests, the performance of "The Mikado," by the Pollard Opera Company, at his theater and most of those present were able to accept this hospitality.

W. F. G.

Henriette Michelson Resumes Teaching

Henriette Michelson, pianist, who has been engaged as soloist with the Volpe Orchestra on its Southern tour, has returned to New York. She has resumed her classes in piano in her Carnegie Hall studio.



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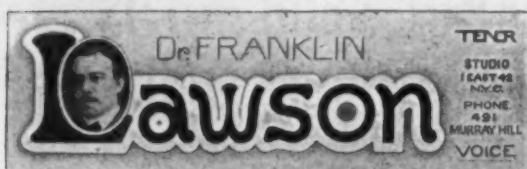
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EARLY START FOR CHICAGO SCHOOLS

Registration of Musical Educational Schools Continues Lively as a Result of Interest in New Opera Project—News of Teachers and Studios

CHICAGO, Oct. 10.—While the various schools hardly get fairly started in their work before the middle of October, and the private studios admit their season opens almost a month later, both already feel the beneficent influence the Chicago Grand Opera Company is exercising in attracting people interested in music and musical education to this city.

Registration in all the schools has been good, up to date, and is still keeping up satisfactorily. The secretary of the American Conservatory recently declared to the representative of MUSICAL AMERICA that the influence of local opera on a grand scale had been exceedingly good in attracting new inquiry and interest as well as many people from far Western points. Students will be able to avail themselves of the privilege of hearing grand opera at prices that seem within the reach of the modest purse—some seats in the house being as low as seventy-five cents.

The Columbia School of Music announces the first recital of the season given by advanced pupils to take place at the Auditorium Recital Hall next Friday evening. At that time Louise St. John Westervelt, vocalist of the faculty, who recently returned from Europe, and Arthur C. N. Granquist, the pianist, will assist.

The faculty of the Highland Park branch of the Columbia School of Music gave a concert last evening at the studio, No. 312 N. St. Johns avenue, Highland Park. The program was presented by Elizabeth McCrystal.

Groff-Bryant Institute Opens

The Anna Groff-Bryant Institute opened last week with the largest attendance in the history of the school, which is one of the largest educational institutions in the Fine Arts Building. The institute is now in its seventh year and is devoted exclusively to vocal art and to the higher education of vocal students, teachers and singers. This higher education is offered in a logically graded course of study admirably arranged to fit the student for church positions, concert singing, oratorio or opera.

The Drake School of Music has grown so rapidly of late that the faculty has been augmented by a dozen teachers more this season.

Myrtle R. Lee, a graduate of the Stern Conservatory of Music in Berlin, has resumed her studio work at No. 427 Fine Arts Building.

There are, at present, one hundred and seven graduates of the Chicago Musical College receiving salaries as church singers in Illinois. Of this number, thirty-seven are engaged by Chicago churches.

Ten graduates of the Chicago Musical College have been engaged for the cast of the new "Chocolate Soldier" company now being formed here for Western territory by Fred C. Whitney.

Mrs. Charles Orchard has returned to the city and is busy with a large class at the Cosmopolitan School of Music.

Walter Allen Stults, the artistic bass-cantante, gave the first faculty recital of the season last Tuesday evening under the auspices of the Northwestern University School of Music in Evanston. He was ably assisted by Mrs. Truman-Aldrich, Jr., of Birmingham, Ala., who played fine accompaniments. Mr. Stults was in fine voice and gave an excellent account of himself, in an interesting and diversified program.

Frederick Bruegger's pupils are finding excellent employment this season. Rita Stanwood, soprano, is singing in the Savage production of "The Wife Tamers," and Grace Bryan is in the same organization. Will Kim, baritone, and Rollin Radcliffe have parts in "The Cinderella Girl," and various other people have been fortunately engaged for concert and recital work.

Mrs. Grace L. Watson, of Cedar Rapids, Iowa, a song writer, visited friends in this city last week, and had a conference here with her publishers.

H. B. Bartholamew, who for five years past has been at the head of the Wheaton

Musical Institute, Wheaton, Ill., last week opened a studio in Kimball Hall.

Evangeline Wallace read an interesting paper on "Mediaeval Music" last Wednesday before the Woodlawn Study Club.

L. A. Torrens, the voice teacher, has opened his repertoire classes at the Cosmopolitan School of Music.

Stephen A. Erst will teach the piano this year at Loyola College on the North Shore.

"The Natural Laws of Piano Technic," by Mary Wood-Chase of this city, which was brought out early this season by the Oliver Ditson Company, is so popular that the first edition has already been exhausted. The work has received flattering endorsement from many teachers.

Herman Devries, the vocal teacher, is back in his studio thoroughly rested after three months abroad. At Kissingen, where he took the cure, he met Dr. Emil Hirsch, the Chicago preacher. Chev. Devries expects to stage an opera during the coming Winter for the Chicago Musical College.

Max I. Fischel, violinist, aside from ministering to the pupils in his studio in the Fine Arts Building, has this Summer written a new book on "Double Stopping" that is a valuable continuation of his original book on stopping, which is being used by teachers both at home and abroad. The Gambel Hinged Music Company is publishing the book.

Walter Allen Stults has taken a studio at No. 731 Fine Arts Building Tuesday and Friday afternoons. He continues his association with the school of music at the Northwestern University.

Jeannette Durno, who has long had a studio at her home at No. 4621 Lake avenue, has also taken a down-town studio in the Fine Arts Building. Mrs. Durno expects to do a number of recitals this season.

James P. Whedon, an insurance man of this city, has written a lyric entitled "Love's Mystery," that has been set to music by L. C. Kussner. The song was dedicated to George Hamlin, the tenor.

Elma Wallace, the pianist, and John B. Read, basso, gave a recital last Saturday afternoon in Kimball Hall under the auspices of the American Conservatory of Music. Mrs. Sarah Beals was the accompanist.

Henry Eames, of this city, has opened a studio at Lincoln, Neb., where he was for ten years head of the piano department of the University School of Music. His wife, who was seriously ill in Paris, has completely recovered and expects to return soon to Lincoln.

Lillian White, soprano, who has been engaged for a number of recitals this season, has been appointed to the faculty of the Chicago Conservatory.

Mrs. Phillip Bradley, who for many years was secretary of the Amateur Musical Club, has resigned from that position, in order to make her home in Des Moines, Iowa. Her place in the Amateur Musical Club will be filled by Kate Richards.

Louise St. John Westervelt, the vocal instructor connected with the Columbia School of Music, is having larger classes than usual this Fall and has secured a number of new arias while abroad this Summer which she expects to present in recital this season.

The first of the annual series of Saturday morning concerts arranged by the Chicago Musical College will be given in Ziegfeld Hall the last of this month.

Gertrude Consuelo Bates, a young violinist, pupil of Max Fischel, who has already concertized with marked success, has elected to play the Mendelssohn and Tchaikowsky concertos in orchestral association this season. Together with Sarah Suttle, the youthful pianistic pupil of Glenn Dillard Gunn, who has just returned from a concert appearance with Mme. Schumann-Heink, she has been engaged to give a musicale next week at the home of Charles G. Dawes, in Evanston.

David D. Duggan, tenor, and Mr. and Mrs. Herbert Butler will give a recital at Kimball Hall, Saturday afternoon, October 15.

M. Jeannette Loudon, director of the school of music bearing her name, has opened for the season at No. 629 Fine Arts

[Continued on page 31.]

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MEMPHIS STIRRED BY MUSICAL ACTIVITY

Two Tennessee Musicians Win Favor for Work at Big Tri-State Fair

MEMPHIS, TENN., Oct. 8.—There has never been such activity in musical circles in Memphis as is being manifested this Fall. Great things are to be accomplished. The Symphony Orchestra Association is busy securing patrons and subscribers for the course of four symphony concerts. The manager states that the money necessary to carry the work through the year will be in bank before the first concert on November 17, with the probability of a surplus for next year.

The All Star Musical Course has appealed so to the people that its success is assured. The Beethoven Club has issued a circular announcing its plans, among them being the intention of giving a Spring festival again. The Aborn Opera Company will give a three days' season at the Lyceum Theater. This management also promises a performance of Mascagni's "Ysobel" early in January. A much needed Memphis Choral Society is in process of organization, and will become the real backbone of future work of large proportions. The various choir directors and smaller organizations are infused with the progressive spirit that pervades the air, and are arranging public concerts that will not only be a pleasure but educational also.

The Tri-State Fair closed last week, and the Music Department was one of the most attractive features. Mattie Hawkins, chair-

man, received warm commendation for her work. Her effort was to bring out the best musical talent in the States of Arkansas, Mississippi and Tennessee, and it required an immense expenditure of time

it will mark the first time Mme. Homer will have sung in this city.

The Renaissance Club, a musical organization of thirty-two members, is to discuss the life and works of the composers,



Elizabeth Fry Page, Who Gave "An Afternoon with MacDowell," at Tri-State Fair.

and thought to accomplish this. Especially successful was the Afternoon with MacDowell, with Elizabeth Fry Page, of Nashville, as the chief attraction.

The season is opening early for Memphis. Mme. Louise Homer, the first artist in the All Star Course under Mrs. John A. Cather's management, will appear here next week. A number of people are looking forward with pleasure to this concert, as



Mattie Hawkins, Chairman of Music Department, Tri-State Fair in Memphis

one for each meeting. The programs consist of a paper on the selected composer followed by numbers, both vocal and instrumental, from his works. The only public work done by this club is a concert once a year, given for the benefit of some charitable institution. Mrs. Caruthers Ewing is president and her enthusiasm will keep the members actively interested.

S. B. W.

NOTABLE TOURS FOR ST. PAUL ORCHESTRA

Field of Operations for Rothwell's Men to Cover Thousands of Miles

ST. PAUL, Oct. 8.—The field of operations for the St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, has been expanded to cover an area measuring thousands of miles. Manager Charles L. Wagner has made definite announcement of his plan to take the orchestra on a tour which shall extend eastward as far as Syracuse, N. Y., westward to Calgary, Can., northward to Winnipeg, and southward as far as Kansas City.

Many important engagements within these limits will keep the orchestra on the road from the last of March, when the Spring season opens with the St. Paul Music Festival of several days, until June 10, when the season closes at Houghton, Mich. Several festival engagements are booked including one at Fargo, N. D., another in Duluth and a week with the famous Sheffield Choir in Kansas City.

Among the cities to be visited on the Eastern trip are Grand Rapids, Cleveland, Toledo, Bloomington, Rochester and probably Buffalo. To the south, Des Moines, Omaha, Lincoln, Kansas City and probably Denver will be in the line of travel. Among the northern cities of the States and Canada, Duluth, Fargo, Grand Forks, Winnipeg, Edmonton, Calgary, Lethbridge, Brandon, Regina and others have made engagements with the St. Paul organization.

Of particular significance are two engagements in Chicago to be filled in December, on the 23d and 30th, when the St. Paul Orchestra will appear with the Apollo Club, of that city.

The St. Paul season of ten symphony concerts is to be supplemented by a series of ten Sunday afternoon popular concerts. They are to be given in the Auditorium on the Sunday following the Tuesday night symphony concerts. This series will begin November 6 with Jennie Norelli, soprano, as assisting soloist. On November 20, Mme. Georgia Hall Quick and Adams Buell will appear in a trio piano recital. On December 4, Dalton Baker, the English baritone, will assist. Mme. Hesse-Sprotte, the St. Paul contralto, will appear with the orchestra on December 18, and on January 1, Rosario Bourdon, first cellist of the orchestra, will appear in solos. The French pianist, Alfred Calzin, comes January 15, and Lilla Ormond, soprano, on January 20.

F. L. C. B.

Minna Kaufmann Returns to New York

Minna Kaufmann, the New York soprano, has returned from her Summer vacation at Shoreham, Long Island, where she gave vocal instruction at her picturesque cottage on the ocean front. Mme. Kaufmann has reopened her Carnegie Hall studio and from present prospects will have a larger enrolment of pupils this season than ever before. Her educational work, however, will not interfere with her concert engagements, a field in which she has met with gratifying success. Mme. Kaufmann gave a recital recently at the home of Mrs. Harrison Irvine, winning enthusiastic praise for her interpretation of songs and operatic arias.

Baltimore Likely to Lose Opera Season to Washington

BALTIMORE, Oct. 10.—Concern is felt here by lovers of grand opera as to the probability that the proposed opera season may not materialize on account of a failure in the subscription fund. Bernhard Ulrich has telegraphed from Chicago to the effect that Washington is making a strong bid for the ten performances of grand opera to be given either here or at the capital, and that unless Baltimore takes satisfactory action within two weeks Washington will win out. Mr. Ulrich hopes Baltimore will make a strong effort to complete the \$50,000 subscription guarantee fund at once. More than \$25,000 is still required. W. J. R.

Music Critic Escapes Dynamite and Fire

LOS ANGELES, Oct. 4.—In the destruction of the building and plant of the Los Angeles Times by dynamite and fire, October 1, there was destroyed the property of a newspaper that was the leading musical and dramatic organ of the Southwest. Julian Johnson, the musical critic of the Times, and former correspondent of MUSICAL AMERICA, fortunately escaped injury, as his page for the next day was "made up," and he had left the building for his home only a few minutes before the catastrophe. W. F. G.

Fay Cord, Boston Soloist

BOSTON, Oct. 10.—Fay Cord, the soprano, was one of the guests at a dinner given last Thursday evening by Florence L. Miller, of Marlboro street, and during the

evening sang several songs, including: "Obstination," H. de Fontaine; "Oh! si les fleurs avaient des yeux!" "Elegie," J. Massenet; "L'Ultima Canzone," "Love Me," Paolo Tosti; "In Sympathy," Frances Leoni; "Myna," George H. Clutsam; "Philosophy," Davis Emmell. D. L. L.

Josephine Knight, Soprano, Back for Active Season's Work

BOSTON, Oct. 10.—Josephine Knight, soprano, will open her recital and concert season in Windsor, Vt., October 14, when she will be one of the soloists at a concert by the Windsor Choral Society. Miss Knight returned a few days ago from Europe, where she spent the Summer making an extended tour through England, France, Germany, Switzerland and Italy. She attended the opera in London, Paris and Berlin, hearing the first production of Laparra's new opera, "Habanera," in London at Covent Garden. The trip was taken entirely for pleasure, but Miss Knight sang at several private musicales during her stay. D. L. L.

Walter Bentley Ball's Varied Interests

Walter Bentley Ball has a very busy season ahead. Besides managing the artists' course in Rochester, which will introduce Gadske, Macmillan, Bonci, Witherpoon, Borchard, Hambourg and the Philharmonic and Damrosch orchestras, he is booked to appear in the near future before the Twentieth Century Club of Detroit, and to give recitals in Toledo, O., and before the Kingston, Ont., University. Mr. Ball is this season achieving success with a recital on "Folk Songs of North America."

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REINHOLD VON WARLICH AND "THE ART OF THE SONG-CYCLE"

A YOUNG singer whose progress in his art during the past few years has resulted in placing him in an enviable position among the few truly great *lieder* interpreters of the land is Reinhold von Warlich, who has advanced steadily and without ostentation. He has said little. But the work he has done; the intelligence he has displayed, and the qualities his singing has shown have united in lifting him to a place attainable only by those especially fortunate.



Reinhold von Warlich

All this Summer von Warlich has searched the music libraries of Europe for compositions of unusual order for use during the coming season. This admirable artist was not satisfied with the material he had gathered after years of well directed effort when he commenced planning for the season now opening. He faced a task that meant more to him than any other he ever undertook of carrying on the work of that great artist, Ludwig Wüllner.

Differing from Wüllner in many ways, von Warlich is, none the less, eminently prepared for the work he is to assume, and in his freshness of voice, his youthful energy and splendid poise he is sure to arouse commendation of a sort that comes only when it is honestly touched.

In a recent article, written by the English musical authority, J. A. Fuller Maitland, for *The Windsor Magazine*, and entitled "Reinhold von Warlich and the Art of the Song Cycle," the following appears peculiarly pertinent:

"The two parts of this bulky title are associated, not because there is in anyone's mind an idea that the distinguished singer either invented the form of the song cycle, or has created any permanent work of art in that form, but because he has identified himself as an interpreter so closely with the art of singing songs intended to form a series, that henceforward a good many people will inevitably think of some song cycle when they hear the name of von Warlich, and of von Warlich whenever the words 'song cycle,' 'lieder-kreis,' 'lieder cyclus' or the like are uttered.

"To be an ideal interpreter of any form of music it is almost self-evident that one must give up the attempt to excel in a good many of the other forms. Success of the decisive kind that has fallen to the share of this young man is nowadays only to be obtained by the utmost concentration of effort on one chosen branch of art. For the more deeply music is studied, the more numerous do its ramifications tend to become, and the more necessary is it to choose which department shall be the artist's life work. Herr von Warlich is not by any means without experience in the other branches of music. The son of the German director of the private orchestra of the Tzar of Russia, he began to study music at a very early age, and made such progress, both with violin and piano playing, that he left his native city of St. Petersburg for Germany, where, at various music centers, he studied these forms of interpretative art, taking up, in addition to them, singing and composition. When only seventeen years of age he went to America as a professional singer, but wisely returned to Europe after a short time, to finish his vocal studies in Italy. There

he sang in oratorios and concerts. After a second visit to America he appeared on some occasions on the operatic stage in Germany.

"The timbre of the voice, a true basso cantante, is as remarkable as its volume, but both quality and quantity are forgotten at the moment of his singing, so infinitely greater is the impression produced by the musicianship that is revealed in every note and every phrase. It might almost have been guessed that here was one who had studied much besides the mere vocal art, in the course of his short life. That there is a world of natural, normal, artistic development behind every song von Warlich sings is patent to everyone who listens to him with understanding.

"What, it may perhaps be asked, is the art of the song cycle? Wherein consists the difference between a number of songs sung in a series and the same number of isolated songs thrown together haphazard at the will of a publisher or a concert manager? It would be interesting to trace minutely the history of the song cycle, to discuss whether or not it had its origin in the Italian 'cantatas' for a single voice, when several independent airs were joined together into one series by means of connecting recitatives; but for the present purpose it is enough to show the kind of relation that should exist in a perfect song cycle between one and another of the series. Though there have been song cycles set to words not all by the same poet, yet it is obvious that such a series will have a greater poetic unity if the words are all from the same pen. The first of the great modern song cycles, Beethoven's 'Lieder-kreis'—'An die ferne Geliebte'—is set to a continuous poem by one Jeitteles, and the connection of the six songs is so close that the set is practically one long song in six movements. The first work by Schubert—the great master of the song cycle—in which the ordinary limits of a song are passed, is 'Der Taucher' (written in 1813, three years before Beethoven's 'Lieder-kreis'), and although it is a single song, it is so rich in thematic and poetical material that it might almost take rank with the song cycles.

"A comparison of the acknowledged masterpieces among song cycles will show that all have certain qualities in common. In the first place, the form is one that appeals most strongly to the romantic composer. The great masters of form and structure have seldom attempted the song cycle, and when they have, the attempts have rarely been successful.

"One secret of the song cycle undoubtedly is this, that instead of each individual song having its own moment of emotional and musical climax, the climaxes of the whole set are to be considered by the composer and by the interpreter, so that the hearer's attention is not continually being, as it were, raised and lowered again for small points of emotional significance, but is allowed to rest, perhaps during the whole of some small lyric, before ascending to the great dramatic heights of emotion that await him further on. To take the perfect instance of the 'Dichterliebe'—the first three numbers are musically so closely united that they are often sung separately from the rest in a little group by themselves; yet the tenderness of 'Im wunderschönen Monat Mai,' the youthful ardor of 'Aus meinen Thränen,' and the fanciful playfulness of 'Die Rose, die Lilie, die Taube, die Sonne' (notice Heine's wonderful little touch of gaiety in the reiteration of the single rhyme sound at the close), make few demands on the emotional or musical attention. Not until 'Wenn ich in deine Augen seh' does the personal note really come in, and the

higher plane of feeling which we reach here, though above what has gone before, is yet far less striking than the grandeur of 'Im Rhein, im heiligen Strome,' which prepares us so finely for the outburst of passion in 'Ich grolle nicht.' From that revelation of the human heart in its agony, the emotional wave subsides again, although not in intensity of feeling, yet in the expression of emotion. In 'Und wüssten's die Blumen,' 'Das ist ein Flöten und Geigen,' 'Hör' das Liedchen klingen,' and the rest, the tragedy is implied, not definitely put forward as tragedy, and in this second half of the cycle both poet and composer have given us of their best and most truly characteristic. The final song, 'Die alten bösen Lieder,' is perhaps the most tragic of the set, but the subsidence of the emotional wave is very clearly to be seen in it, and the instrumental epilogue to the whole sums up the conception as no words could possibly do. It is, of course, possible to detach single songs, or such a group as the first three, already referred to, and to sing them separately from the whole, but it is quite extraordinary to realize how very much is lost when this is done. On occasions von Warlich has consented to do like the rest of the world, and to sing 'Ich grolle nicht' by itself; but, although every note was as finely sung as it was in the whole cycle, yet one felt that its emotional force was weakened and diluted as compared with the bitter essence of heartbroken irony that is felt when it is sung in its place. Here is perhaps one of the secrets of the young singer's art: his climaxes are so beautifully thought out, and his sympathy with poet and composer so deep, that the set of songs is only thoroughly realized by him as a set, and not as a collection of individual songs. It is not easy to justify the use of the word 'creation' in such a connection as this, yet, as a matter of fact, the commonplace phrase 'to create a part' in a drama has a very real application here.

"Von Warlich never lets his voice lose beauty of tone; he never roars, squeaks, whispers or makes faces, all that is realized as belonging to music, or to drama, and the art of concealing it has never been more completely attained. His secret, as far as music is concerned, may be summed up in the single word phrasing. A singer who is also master of the art of modeling his phrases as an accomplished instrumentalist would do is a singer who is certain of success, provided that the voice is of even passable quality. Not only is von Warlich's voice noble in quality and richly sonorous, but every phrase he sings has evidently been modeled as deftly as the surface of some beautiful statue. Of course, he is naturally helped in this by his early instrumental training, but the art of transferring instrumental phrasing to the voice and of making the words follow the course of the musical phrase is not as easy as it sounds when a great artist sings. The art of phrasing is in the careful manipulation of emphasis, of varying force on the different notes, of the slightest possible retardations and accelerations of speed, and as in all of these there is plenty of room for exaggeration it follows that only a few people attain the art of phrasing in perfection. Without any phrasing at all, music is dead, and the most proficient performer has exactly the same amount of life as a mechanical piano: in over-emphasis, exaggeration, and affectation, is revealed the inborn vulgarity of many a successful musician, professional or amateur; but a single well-calculated phrase, such as any series of notes that Joachim ever played, is enough to proclaim the great artist, and those who have heard von Warlich know well that he is of the elect number."

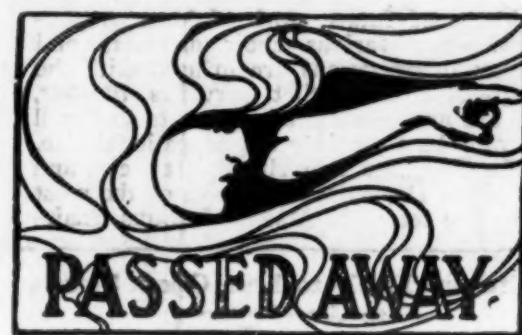
perfect embodiment of the type of *Figaro* as he appeared to the fancy of Beaumarchais, and inspired the jovial soul of Rossini; an unforgettable and unsurpassable *Figaro*!"

NOTABLE CONCERT ON STEAMER

Mme. Niessen-Stone, Paulo Gruppe and Mr. Klibansky on Program

A notable concert was given on board the steamer *Rotterdam* on October 8. The participants included such artists as Matja von Niessen-Stone, the contralto; Sergei Klibansky, the baritone, and Paulo Gruppe, the 'cellist.' Mr. Gruppe won much applause for his performance of Boellmann's "Symphonic Variations" and several short numbers by Saint-Saëns and Popper. Mme. von Niessen-Stone sang with much success several songs by Tosti, Vidal and Meyerbeer, while Mr. Klibansky aroused his hearers to enthusiasm by his rendering of an aria by Papini and *lieder* of Brahms and Wolf.

On the arrival of the steamer Mr. Gruppe encountered some difficulty with the customs officials owing to his two 'cellos.' To prove to the inspector that he was an artist and not a dealer in valuable instruments his manager, Mr. Francke, was obliged to resort to a booklet showing the 'cellist' standing with his instrument. In this manner the difficulty was quickly straightened out.



Charles S. Elliott

COOPERSTOWN, N. Y., Oct. 10.—Charles S. Elliott, well known as a musician and newspaper writer both in America and abroad, died here September 30, at the age of sixty-four. Mr. Elliott was a graduate of Yale, and at various times was engaged in musical and literary work.

Julius H. Dettmer

Julius H. Dettmer, violinist, died at his home, No. 72 Cumberland street, Brooklyn, October 6, of diabetes. Mr. Dettmer had been a member of Slafer's Band for twelve years, and was well known as a musician. He was born in Hanover, Germany, and was in his fifty-eighth year.

Mrs. Sophia Newman

Mrs. Sophia Newman, who died on October 1, at her home, No. 972 Greene avenue, Brooklyn, was the grandmother of Victor Benham, pianist of the Detroit Conservatory of Music, Detroit.

BROOKLYN AUDIENCE APPLAUDS RAPPOLD

Reinhold Werrenrath Another Favorite at Concert Given in the Kismet Temple

Interest in a Brooklyn woman who has attained success in the field of opera manifested itself strongly at a concert given at the Kismet Temple on October 10, Marie Rappold, of the Metropolitan Opera Company, appearing on that occasion, together with several other prominent artists. Mme. Rappold found her voice, so to speak, while a member of the Brooklyn Arion Society, and her artistic progress has been followed with no little pride by her former associates. Those who sang with her at the Kismet Temple, and who also contributed largely to the success of the concert, were Reinhold Werrenrath, baritone; Louise Mollenhauer, the violin virtuoso; the Louis Mollenhauer String Quartet; William Vand Hall, harpist and Alexander Rhim, accompanist.

The Tonkünstler Society gave its opening musicale last Wednesday night, October 12, at Memorial Hall, the feature of the program being a series of organ compositions by G. Waring Stebbins. They were "Scherzando" in G major, "Wedding Song" in F major, and "A Memory" in A flat. Reinhold Werrenrath had a group of songs by Hugo Wolf, and William Graefing King, the violinist, performed to G. Waring Stebbins's accompaniment on the organ, the latter's "Angelus du Soir." The King String Quartet played, for the first time, Scharwenka's quartet in D minor, opus 117.

Last Monday's lecture by Carl Fiqué before the Brooklyn Institute of Arts and Sciences was on "The Piano Music of Franz Schubert."

A New Work by Massenet Promised

An important new work by Massenet may be expected in the near future. This information was recently given by the French composer himself in a letter to Henry T. Finck, the *Evening Post's* music editor, whose new volume "Massenet and His Operas" will appear in about three

weeks. Massenet gave no specific indications as to the nature of his latest work, but intimated that it would be of the greatest interest to his admirers.

SAMMARCO'S GREAT TRIUMPH

Parma Opera Lovers Enthusiastic Over His Singing of "Figaro"

Mario Sammarco had an enormous success as *Figaro* in "The Barber of Seville" given by Cleofonte Campanini during his September season in Parma, according to advices just received from Italy. That the most difficult public in Italy went wild over him, and recalled him again and again after every act. The *Gazetta di Parma* says that great expectations were, they were surpassed, that he "was an extraordinary *Figaro*, exquisite as to voice, singing and scenic action. The distinguished artist whom Parma recalls as a noble and serious *Charles V*, an astute and ferocious *Scarpia*, a passionate and sad *Worms*, yesterday evening was seen transfigured by a wave of fresh and youthful gaiety; saw him the

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MAX ZACH ARRANGES CATHOLIC PROGRAM

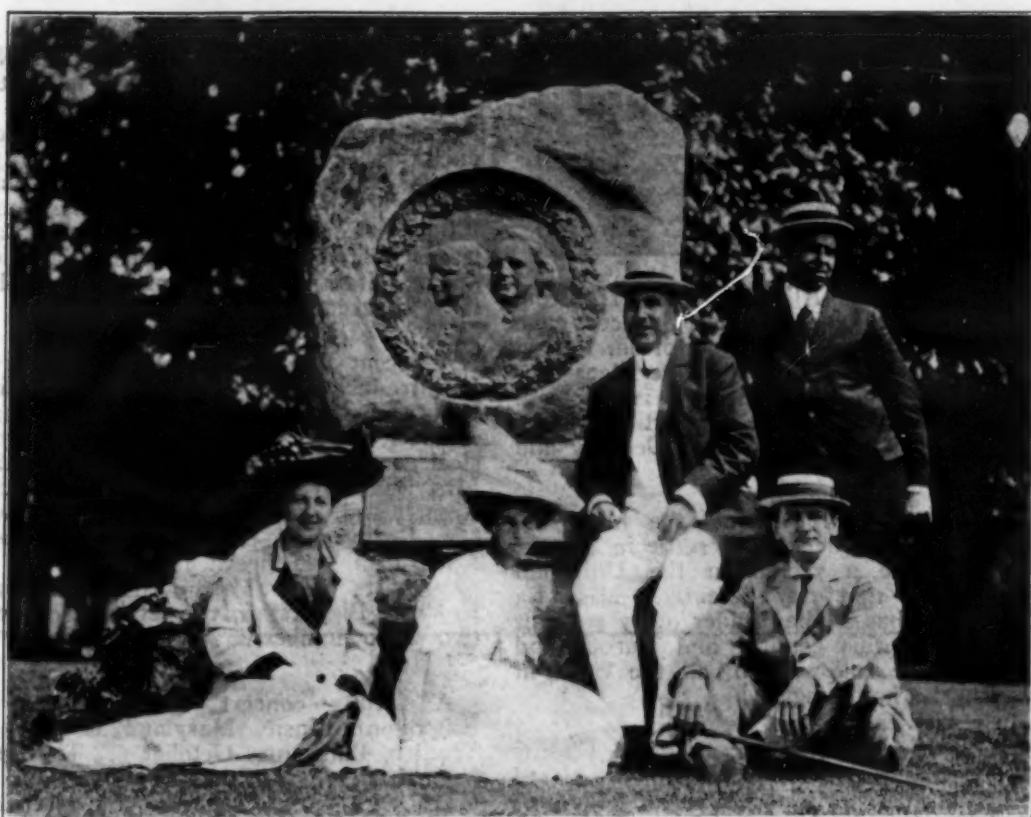
Comprehensive List of Treasures of
Orchestral Music for
St. Louis

ST. LOUIS, Oct. 10.—The St. Louis Symphony Orchestra, which begins its season of fifteen concerts on November 11 at the Odeon, under the leadership of Max Zach, will play one of the most varied and comprehensive programs offered by any orchestra in the country. Mr. Zach has been famed for his program-building and this year the facilities offered have given him wide scope. To make his list as comprehensive as possible, he has gone through almost the entire alphabet, starting with Bach and ending with Wagner. The list includes classics, romanticists, the moderns and no nationality of importance is neglected. It will be the easiest to form a picture of what is to be presented by arranging the composers in alphabetical order:

Bach, Concerto for two violins; Balakirev, Symphony in C major; Bantock, Overture, "The Pierrot of the Minute"; Beethoven, Overture, Coriolanus, Symphonies, No. II and V.; Berlioz, Fantastic Symphony and three orchestral numbers from "Dampnation of Faust"; Borodin, "In the Steppes of Central Asia"; Bossi, Intermezzi, Goldoni for string orchestra; Brahms, Academic Festival, Overture and Symphony, No. III. in F; Converse, Symphonic Poem, "The Mystic Trumpeter"; Debussy, Two Nocturnes; D'Indy, Symphonic Variations, "Istar"; Dvorák, Suite in D, Scherzo Capriccioso; Elgar, Variations on an original theme; Foote, Suite for string orchestra; Franck, César, Symphony in D minor; Glazounov, Kremlin; Goldmark, Overture, "Sakuntala"; Kroege, Overture, "Thanatopsis"; Liszt, Mephisto Waltz; Massenet, Ballet music from "Le Cid"; Mendelssohn, "Italian" Symphony; Mozart, Overture to "Don Juan," Symphony in C, "Jupiter"; Noren, Kaleidoscope Variations; Moszkowski, "The Steppes"; Rachmaninoff, Symphonic Poems, "The Isle of the Dead," after Boecklin; Saint-Saëns, "Cello Concerto"; Schjelderup, "Summer Night on the Fjord"; Schubert, Entr'acte from "Rosamonde"; Schumann, Symphony in C major; Sibelius, Symphony in D, No. 2; Finlandia; Suite, King Christian II; Valse Triste; Smetana, Vyschrad; Stoehr, Suite from String Orchestra; Strauss, Richard, "Don Juan"; Strube, Overture, "Puck"; Svendsen, "Carnival in Paris"; Tschakowsky, Symphonic Poem; "Francesca da Rimini"; Symphonies IV and V.; Wagner, Prelude and Liebestod from "Tristan"; Introduction to Act III. from "Tristan"; "Faust" Overture; Prelude to Act III from "Meistersinger"; "Siegfried's Rhine Journey"; Bacchanale from "Tannhäuser, and Finale from "Gottedämmerung."

Of the music which is familiar we have the Symphonies of Tschakowsky, Mozart, Beethoven, Mendelssohn and the Goldmark Overture. Necessarily a good deal will be new. Of Sibelius and Brahms we shall have an unfamiliar symphony. Some composers, like Strauss and Debussy, have raised a great deal of controversy and time will show whether or not their art will endure. Meanwhile it is the duty of a conductor to play them and of an audience to hear them. The most humorous of all controversies, though, was the one aroused by Noren's "Kaleidoscope." As the title implies, a subject is exposed in different lights or forms—in this instance variations. In one of the last of these

NEW YORK SINGERS AT LITCHFIELD, CONN.



New York Soloists Who Sang in Litchfield During August. From Left to Right: Eleanor Owens, Soprano; Rose Bryant, Contralto; G. C. Woodruff, F. A. Thomas, Bass (Standing); Paul Volkman, Tenor.

ELEANOR OWENS, soprano, who is to fill concert engagements under the management of Mrs. Paul Sutarius this coming season, has returned to New York after a long vacation spent in the country. During August Miss Owens was the so-

prano soloist of a New York quartet which furnished the music at St. Michael's Episcopal Church, Litchfield, Conn. Aside from their musical duties the members of the quartet spent the month in trips to various points of interest near Litchfield.

variations Noren interweaves his own themes with some from Richard Strauss's "The Life of a Hero," dedicating this variation "To a Renowned Contemporary," meaning, unmistakably, to be complimentary, but Strauss looked upon it as an infringement of his "Author's Rights" and as a result there was a suit at court with unsatisfactory results to Strauss.

Of Debussy, of whom Mr. Zach is a student, we shall have two of his three nocturnes, giving some of his dainty painting in tones. Of English composers, Bantock and Elgar are the two representatives. For his "Istar" variations, Vincent D'Indy chose a poetic subject and paints it in the most modern manner, while others like Schjelderup and Stoehr, though modern, are not so advanced. Wagner, though not a symphonic writer, and slightly at a disadvantage away from the operatic stage, will nevertheless be represented with more compositions than any other composer.

Mr. Zach will arrive about the first of November and will begin rehearsals at once.

Plans are on the way for a massive production of Handel's "Messiah" in Decem-

ber with a chorus of 500 recruited from the leading choral organizations of the city, the Symphony Orchestra and four of the most prominent soloists in the country. The plans have not been completed, as it has not been possible to secure a definite date at the Coliseum, owing to the grand opera, which will be staged there immediately after the first of the year. Mrs. W. K. Kavanaugh is at the head of the movement.

The St. Louis committee of the Chicago-Philadelphia Grand Opera Company held its meeting last week and several members will go to Chicago this week to confer with Manager Dippel concerning the repertoire to be given here in January. Judged by popular vote, the operas most in public favor for production here are: "Salomé," "Girl of the Golden West," "Tannhäuser" and "Tales of Hoffman." Herbert W. Cost has allied himself with the local committee in assisting Guy Goltermann in the work. The entire arrangement of the Coliseum will be changed and a different scale of prices will be made. Instead of the original list of twenty guarantors of \$2,000 each, the number is now near thirty and will be increased to forty. H. W. C.

CHICAGO ORCHESTRA MEN RAISE PROTEST

Indignant Because Outsiders Were
Selected to Play for New
Opera Company

CHICAGO, Oct. 10.—The decorators, the furnishers, the carpenters and scene painters are putting the finishing touches on their work at the Auditorium. Immense quantities of built work that came through the Hammerstein purchase were fire-proofed last week as has been all the big scene cloth of which there were carloads from the East. General Director Dippel and the vanguard of singers, together with twenty-five members of the chorus of the Chicago Grand Opera Co., arrived here Saturday and are ready for rehearsals Monday. The ballet came in on special train with the musicians of the orchestra on Sunday.

The latter contingent has raised a storm of indignation in the Chicago Federation of Musicians. The Chicago contingent of instrumentalists are highly offended because they have been slighted in the organization of the orchestra for the grand opera season. While many musicians have been selected in New York, Philadelphia and other cities, it is claimed that only five of the eighty players have been chosen in this city. A city that can produce and sustain a Thomas Orchestra, a Philharmonic Orchestra and many of lesser note would lead to the belief that home talent should have had a more hearty recognition.

Joseph Winkler, the president of the Chicago Federation of Musicians, remarked: "This is an outrage. We were led to believe that this was a distinctively Chicago organization and patrons of grand opera put in their money with that understanding. We were asked by the administrative manager, Andreas Dippel, to have our men make applications for employment, but up to date only five Chicagoans have been hired."

The Musical Federation is worthy of a hearing in loyalty fighting for its own. The Thomas Orchestra and various other bodies have, however, from time to time encouraged this hostility and peace was never secured until the quota of members were enlisted under its banner. The idea that this is distinctively a Chicago organization is in some respects misleading, as every one knows that the artists have been gathered from the four corners of the earth and that the heads of all departments have come from the East.

Manager Bernhard Ulrich says: "We have not, nor do we ever intend to, discriminate against a Chicago man, but if we are to keep faith with the general public, and carry out our repertoire as arranged, we must have musicians entirely familiar with the routine work. C. E. N.

"Tiefland" Sung Without Its Star

LONDON, Oct. 6.—D'Albert's "Tiefland" was sung last night at Covent Garden by the Beecham Company without Margaret Lemon in the leading rôle. Miss Lemon is indisposed. Muriel Terry took her place and did herself credit under the circumstances.

Rosa Olitzka to Give Chicago Recital

Rosa Olitzka, the contralto, who recently won so emphatic a triumph as *Ortrud* in the performance of "Lohengrin" given in the City of Mexico by the Metropolitan Opera Company, will, on her return from Mexico, go immediately to Chicago to prepare for her recital there on October 30. Mme. Olitzka's second and

third appearances as *Ortrud* were even more noteworthy than the first. She was wildly applauded in the second act and deluged with flowers. The contralto also won much favor in "Gisconda," and was one of those who participated in the opening performances in the new theater at Guadalajara the beginning of last week.

Aurele Borris, baritone, of Marion and Richmond, Ind., was heard in recital at Aeolian Hall, Indianapolis, October 5. On October 7 Mr. Borris gave his first recital at Richmond, where he is a new faculty member of the Music Department of Earlham College. He is also the head of the vocal department at the Marion Conservatory of Music.

Master Music Studios' New Catalog

An artistic catalog has just been issued by the Master Music Studios, in this city, of which Mrs. M. Duble-Scheele is director. The studios have reopened for the Winter, and the registration is exceptionally large. The faculty includes the baritone, Max Heinrich, and also the eminent vocalists, Mr. and Mrs. Wilford Waters. The teachers of the Master Music Studios have made arrangements to continue their instruction in piano and vocal music during the Summer months, in Gmunden, near Salzburg, in the Austrian Salzkammergut. There, in the beautiful castle of the Archduke Johann Orth, Mrs. Duble-Scheele has engaged roomy and comfortable apartments, where students may pursue their studies under the most favorable auspices.

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An old copy of Raphael's Madonna with the Veil forms the central decorative feature of the organ front in the new Cuyler Memorial Hall of the Institute of Musical Art. The instrument has electro-pneumatic action and has been fitted by its makers, Estey & Co., with every mechanical device known to the modern organ builder. Two other pipe organs from the same house will shortly be installed in the practice rooms of the Institute. Under Gaston Dethier the organ department has developed largely, and at present is aiming to give students not only the highest technical proficiency, but also a thorough equipment for the work of directing ecclesiastical music in churches of all denominations.

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Lydia Berth, violinist, has been engaged as musical director of the orchestra at College Inn, Seattle, Wash.

Manager J. H. K. Martin, of Denver, has booked Liza Lehmann and her quartet for an appearance in that city next month.

The Green Bay, Wis., Choral Society has been reorganized and will give a number of concerts and oratorios during the season.

The Cincinnati Conservatory of Music announces a pianoforte recital by Louis Schwebel, to be given in Conservatory Concert Hall, that city, October 24.

Frederick Schweikher, pianist, organist and director of Denver, who so successfully directed the Arion Männerchor of that city a few years ago, has been re-engaged by that organization.

At a concert and entertainment given at the Welsh Presbyterian Church, Milwaukee, recently, Emma Abbot, of Waukesha, Wis., niece of the famous singer, Emma Abbot, sang several selections.

Mrs. Ora M. Fletcher, soprano, of Chicago, gave a Sunday evening recital at the Onwentsia Club, that city, recently, singing in English, French and Italian. Marx Obendorfer was the accompanist.

Songs by Schubert, Strauss, Brahms, Ronald, Nevin, Bemberg, Needham, Buck, Rogers and several other composers were sung by Mrs. G. W. Critten, a Minneapolis singer, at a recent concert in Winnipeg, Manitoba.

The incidental music to "Everywoman," a drama by Walter Browne, which Henry M. Savage will produce during the present year, is now in process of composition by George W. Chadwick, of the New England Conservatory of Music.

Applicants for membership in the Denver Tuesday Musical Club have just been examined and several good singers and instrumentalists added to the roll. Rehearsals of the chorus under the new director, John C. Wilcox, were inaugurated on October 11.

Mrs. Walter H. Billingslea has been appointed secretary of the Woman's Philharmonic Chorus, of Baltimore. Mrs. Billingslea is a soprano known both as a church and recital singer. The Woman's Philharmonic Chorus consists of forty voices.

Edward Walker, the Chicago tenor, won golden opinions at his recent singing at the organ dedication at Rockford, Ill., where he gave a program in association with Wilhelm Middleschulte. Mr. Walker gives his first song recital in Chicago November 1.

Frederick Maxson, of Philadelphia, played the inaugural recital on the new pipe organ at the First Presbyterian Church, Lewistown, Pa., September 27. Mr. Maxson has resumed his regular Sunday evening recitals at the First Baptist Church of Philadelphia.

Valentine Abt, the mandolin and guitar teacher of Carnegie Hall, New York, announces his season's plans in a folder just issued. The Plectrum Society, of which Mr. Abt is the founder, will hold its regular weekly rehearsals from now until next May on Fridays, at 8:15 p. m.

Anthony A. Winkes, formerly organist at St. John's Catholic Church, Baltimore, has been appointed to the same position at St. Elizabeth's Catholic Church, that city. Mr. Winkes succeeds Agnes Zemich, who has accepted the position of organist at St. Pius Catholic Church.

Mrs. Catherine Allan Lively, of Houston, Tex., a piano pupil of Allen Spencer, gave a recital in the Chicago Auditorium Recital Hall recently, preparatory to her departure for her home city, where she is teaching. Her program contained selections from Beethoven, Chopin, D'Albert, Debussy and Liszt.

Christine La Barracque, the blind soprano, who has decided to settle in Seattle, Wash., gave a recital in the Unitarian Church of that city recently. Miss La Barracque has studied under many eminent teachers in this country and Europe and has a large following in all the cities in which she has sung.

Rehearsals of the May Festival Chorus in Cincinnati have been resumed, Alfred Hartzell, the chorusmaster, making the preliminary examination of voices. Lawrence Maxwell, president of the May Festival, who has been sojourning in Europe, attended the premiere performance of Mahler's Eighth Symphony, in Munich.

Edward Freund, the Chicago violinist, will, in addition to conducting his studio in the Fine Arts Building, have a large class this season at La Porte, Ind. Otto Meyer, who has been engaged for the Minneapolis Orchestra, has consigned his violin class in La Porte to Mr. Freund as an artistic and conscientious successor.

Henry H. Duncklee, organist of the Collegiate Church, New York City, played at last Sunday's services numbers by Guilman, Parker, Rossini, Southwick, Nevin and Rogers. The choir of the church includes such distinguished soloists as Florence Hinkle, Adah Campbell-Hussey, Charles Hargreaves and Albert Janpolski.

The anniversary concerts in the auditorium of Gimbel Brothers' store in Philadelphia last week attracted large audiences. The soloists were May Farley, soprano; Marie Stone Langstone, contralto; Joseph McGlynn, tenor; Harold Boyer Stahler, baritone; Bertrand A. Austin, cello; William Silvano Thunder, accompanist.

A new department has been added to the course of the Wisconsin Conservatory of Music in Milwaukee, to include normal classes for the preparation of music teachers. The student receives actual practice in his future profession. The faculty of the conservatory has recently been increased by the addition of A. Bumbalek to the instructors in the piano department.

The vocal department of the Woman's Philharmonic Society, of New York, will give a reception and musicale at the home of Elizabeth K. Patterson, No. 257 West One Hundred and Fourth street, early in October. There will be on sale the autographed photographs of Amy Fay, the president, the proceeds to go toward the advancement of the vocal department.

The marriage of Claire Bouché, daughter of Mrs. Henri L. Bouché, and Augustus Sherrill Whiton, son of Mr. and Mrs. Louis C. Whiton, is announced in New York, to take place October 15. Miss Bouché has recently returned from two years abroad. She is an accomplished amateur pianist, and has studied under Alexander Lambert, in New York, and under Riera and Moszkowski, in Paris.

Clinton R. Morse, tenor, gave a recital recently in Berkeley, Cal., his first since his return from a year and a half abroad, where he studied vocal music with Frank King Clark and other noted teachers. His best selections were: "Die Böse Farbe," Schubert; "Mother O'Mine," by Tours;

"Désolation de Werther," by Massenet, and "If With All Your Hearts," from "Elijah," by Mendelssohn. Frederick Maurer, Jr., was at the piano.

For his 143d and 144th public organ recitals, at the College of the City of New York, Samuel Baldwin played interesting programs, comprising such numbers as Bach's Toccata in F and C, Bossi's "Melodia," the "Lohengrin" prelude, Liszt's fugue on the name "Bach," Rubinstein's "Kammenoio Ostrow," Lemare's "Liebestraum," Miller's "Concert Overture," Homer Bartlett's "Suite," op. 205, Buck's "Variations on the Star-Spangled Banner," and Shelley's "Berceuse."

A recent San Francisco musicale served to introduce Elise Osborne and Charlotte Weir, pupils of Mary Adele Case Beam. A considerable number of society and musical people gathered to enjoy the program. Mrs. Beam's rendition of songs in English, French and Hungarian and her duet with Mr. Beam gave pleasure to her guests. Mr. Beam was heard in solos. The accompanists were Mrs. J. B. Shank and Frederic Biggerstaff, the latter also giving two piano numbers.

A faculty concert was given at the School of Music, Maryland College for Women, Baltimore, October 6. The opening number was Beethoven's Sonata for piano and violin, rendered by Katharine Dosh and Director Howard R. Thatcher. Then followed piano selections given by Richard B. Meyer and Howard R. Thatcher, and vocal numbers by A. Lee Jones, tenor, the program concluding with Raff's concerto, Op. 185, played by Robert Paul, pianist, with organ accompaniment by Mr. Thatcher.

The Musical Art Society, Orpheus Club, Mozart Club and College of Music Chorus and Orchestra, all of Cincinnati, have begun rehearsals. J. Alfred Schehl, musical director of the Mozart Club, promises a number of novelties for the three concerts which the club will give this year. The College of Music Chorus, under the direction of Louis Victor Saar, took up the study of the Mendelssohn Motet, op. 59, and two Saar arrangements of the Schubert songs, "Wienlied" and "Who Is Sylvia?" The orchestra, Henri Ern, director, began with the study of a Mozart Symphony and the overture to Nicolai's "Merry Wives of Windsor."

Mrs. Harriet G. Fraley, for many years in charge of the piano department of the State Normal School in Genesee, N. Y., has severed her relations with the institution, and has opened a music studio for piano pupils in the Beckley Building, Rochester. Mrs. Fraley's resignation has occasioned much regret in the institution, and among her friends everywhere, because her work as a piano instructor had grown to be a very marked feature of the school work, and her loss to the State Normal School will be severely felt. Mrs. Fraley's successor in the piano department of the State Normal is Mary Weeks, a recent graduate from the New England Conservatory of Music, Boston.

Musical circles in Oakland, Cal., have gained another singer in Mrs. Florence Halliday-Haight, who goes to California from the East for the benefit of her husband's health. Mr. Haight is a pianist, and some time ago suffered a nervous breakdown by reason of overwork. Mrs. Haight's musical career began in London when she won favorable notice as a nine-year-old ballad singer. Since coming to America she has been contralto soloist at St. George's Episcopal Church, New York; at the Warburton Avenue Baptist Church, of Yonkers, N. Y., and at St. Ignatius Church, New York. Before going to California she gave several recitals in the vicinity of Pittsburgh and made a short tour of the South.

A recital was given by the Indianapolis Conservatory of Music October 5, to introduce two new faculty members, Carl Beutel, pianist, and Glenn Freirmood, baritone. Mr. Beutel played the fantasia by Bach-Liszt, Beethoven's Sonata in E Flat, Op. 31, No. 3; a Chopin group and a miscellaneous group by Grieg, Stojovski and Debussy, and also "An American Carnival Scene" of his own composition, and

Rhapsodie No. 8 by Liszt. Mr. Friermood sang the aria "Eri Tu," from Verdi's "Ballo in Maschera"; a group of compositions by Schumann and Schubert; two songs by Hugo Kaun, "Retreat," by La Forge; "At Dawning," by Cadman, and the old English ballad, "Trottin' to the Fair."

An elaborate musical program was rendered in Baltimore at a recent Sunday service by the choir of St. Paul's M. E. Church South, a special feature being the solo arrangement of "The Lord's Prayer" to the music of Beethoven's "Moonlight Sonata," first movement, by Elsie Rosalind Miller, organist and choir director. The arrangement is for soprano, with organ and cello obbligato. Emily Diver, to whom the arrangement is dedicated, sang the soprano solo. Miss Miller was at the organ and Roland Gminder was the cellist. The program also included organ selections by Miss Miller, anthems by the choir, Tours's "Jubilate Deo," "Jerusalem, Oh Turn Thee," from Gounod's "Gallia," and MacFarlane's "Te Deum," with William Eitel bass soloist.

In commemoration of the work of Dudley Buck, the famous composer who died October 5, 1909, when organist of Trinity Church, Brooklyn, and who was a native of Hartford, Conn., there were special services at the First Presbyterian Church of Bridgeport, Conn., October 2, which packed that edifice to the doors, more than one thousand persons attending and including some who had personally known Dr. Buck. Under the direction of organist E. H. Joyce there was a musical service in which all the numbers were compositions by Dudley Buck, sung by the quartet choir of the church. Before the services Mr. Joyce gave an half-hour organ recital of music by Buck. The selections by the quartet included "Te Deum" in C, "Gloria in Excelsis," Sonata in E flat, hymn-anthem "Rock of Ages" and Cantate Domino in G.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Adkins, Morton—Mendelssohn Hall, New York, Nov. 7.
Aida, Mme.—Emporia, Kan., Oct. 25; Denver, Oct. 28; St. Joseph, Oct. 31. With Boston Opera Company, Nov. 4-14.
Amato, Pasquali—Boston, Nov. 9.
Barrère, George—Brooklyn, Nov. 12.
Beard, William—Chicago, Oct. 16.
Beebe, Caroline—New York, Nov. 9; Detroit, Nov. 15.
Benedict, Pearl—Bloomfield, N. J., Oct. 31.
Bispham, David—Wichita, Kan., Oct. 19; Grinnell, Ia., Oct. 21; Pittsburg, Oct. 27; New York, Oct. 30.
Connell, Horatio—Detroit, Oct. 24.
Croston, Frank—Rochester, Oct. 15; Bloomfield, N. J., Oct. 31.
Dethier, Edward—New York, Nov. 9; Detroit, Nov. 15.
De Voto, Alfred—Brooklyn, Nov. 10.
Doelling, Mae—Chicago, Oct. 16, Nov. 13.
Eddy, Clarence—Springfield, Mass., Oct. 18.
Elson, Louis C.—(Lecture-Recital) Brooklyn, Nov. 10.
Fanning, Cecil—Faribault, Minn., Oct. 17; Ohio, Oct. 28.
Fique, Carl—(Brooklyn Academy of Music), (Lecture-Recitals), Oct. 17, 24, 31.
Gluck, Alma—New York, Oct. 18.
Gilbert, Charles—Chicago, Oct. 16.
Hamlin, Geo.—Chicago, Oct. 23.
Heinemann, Alexander—New York, Nov. 4.
Hinkle, Florence—Syracuse, Nov. 14.
Hofmann, Josef—Altoona, Pa., Oct. 24; Oberlin, O., Oct. 25; Montclair, N. J., Oct. 27; Orange, N. J., Oct. 28; Carnegie Hall, Oct. 29; Worcester, Mass., Nov. 1; Philadelphia, Nov. 2; Brooklyn, Nov. 3; Carlisle, Pa., Nov. 4; Chicago, Nov. 6; Toronto, Nov. 9; New York, Nov. 11.
Jomelli, Mme.—Brooklyn, Nov. 11.
Kerns, Grace—New York, Oct. 30; Bloomfield, N. J., Oct. 31.
Kerr, U. S.—New York, Oct. 30; Oil City, Pa., Nov. 18.
Kocian, Jaroslav—St. Paul, Nov. 15.
Macmillen, Francis—Boston, Oct. 15, 24.
Mason, Daniel Gregory—(Lecture-Recitals), Brooklyn Academy of Music, Nov. 14.
Melba, Mme.—St. Paul, Nov. 1; Chicago, Nov. 13.
Miller, Reed—Pittsburg, Oct. 17, Nov. 17.
Murphy, Lambert—Bloomfield, N. J., Oct. 31.
Ormond, Lilla—Concord, N. H., Nov. 9; Grand Rapids, Nov. 12; Minneapolis, Nov. 15.
Rogers, Francis—Brooklyn, Oct. 27; Boston, Oct. 28; New York, Nov. 10.
Salmon, Alvah Glover—New Bedford, Mass., Oct. 21.
Schumann-Heink, Mme.—Union Hill, N. J., Oct. 16; Kingston, N. Y., Oct. 17; Bradford, Pa., Oct. 18; Cleveland, Oct. 20; Lima, O., Oct. 21; Chicago, Oct. 23; St. Louis, Oct. 26; Louisville, Oct. 28; Knoxville, Tenn., Nov. 2; Atlanta, Nov. 4; New Orleans, Nov. 7; Houston, Tex., Nov. 9; San Antonio, Nov. 11; Oklahoma, Nov. 15.
Sembrich, Mme.—Chicago, Oct. 20; Boston, Oct. 31; New York, Nov. 8.
Spiering, Theo.—New York, Nov. 7.
Tapper, Mrs. Thos.—Brooklyn, Oct. 27.
Turpin, H. B.—Faribault, Minn., Oct. 17; Ohio, Oct. 28.
Vanderveer, Nevada—Pittsburg, Oct. 17, Nov. 17.
Wells, John Barnes—New York (week of Oct. 17); Wilkes-Barre, Pa., Oct. 29; Mauch Chunk, Pa., Nov. 3.
Werrenrath, Reinald—Mendelssohn Hall, New York, Oct. 25.
Wheeler, Frederick—Lincoln, Mass., Oct. 17; Norwich, Conn., Oct. 18; Sault Ste. Marie, Mich., Oct. 24; Mt. Pleasant, Mich., Oct. 26; Adrian, Mich., Oct. 27; Milwaukee, Oct. 29; Appleton, Wis., Oct. 31; Madison, Wis., Nov. 3; Aberdeen, S. D., Nov. 5; Mason City, Ia., Nov. 7; Freeport, Ill., Nov. 9; Chicago, Nov. 11.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Brooklyn, Oct. 19.
Boston Symphony Orchestra—Cambridge, Oct. 20; Boston, Oct. 21-22; Providence, Oct. 25; Boston, Oct. 28-29; Brockton, Mass., Nov. 1; Boston, Nov. 4-5; Philadelphia, Nov. 7; Washington, Nov. 8; Baltimore, Nov. 9; New York, Nov. 10; Brooklyn, Nov. 11; New York, Nov. 12; Hartford, Nov. 14.
Bostonia Sextet Club—Cumberland, Md., Oct. 24; Roanoke, Va., Oct. 25; Salisbury, N. C., Nov. 26; Spartanburg, S. C., Oct. 27; Greenville, S. C., Oct. 28; Clemson College, S. C., Oct. 29; Rock Hill, S. C., Oct. 31; High Point, N. C., Nov. 1; Raleigh, N. C., Nov. 2; Norfolk, Va., Nov. 3; Petersburg, Va., Nov. 4; Richmond, Va., Nov. 4; Baltimore, Nov. 7-8; Washington, Nov. 9; Frederick, Md., Nov. 10; Hagerstown, Md., Nov. 11.
Flonsaley Quartet—Philadelphia, Nov. 14; Washington, Nov. 15.
Kneisel Quartet—Brooklyn, Oct. 27, Nov. 3; Boston, Nov. 8; New York, Nov. 15.
New York Symphony Orchestra—New York, Oct. 28-30, Nov. 6, 11; Brooklyn, Nov. 12.
Philharmonic Society of New York—New York, Nov. 1-4.
Philharmonic Trio—Brooklyn, Nov. 5.
St. Paul Symphony Orchestra—St. Paul, Nov. 1 and 15.
Pittsburg Symphony Orchestra—Pittsburg, Nov. 11-12.
Russian Symphony Orchestra—Pittsburg, Oct. 17.
Seattle Symphony Orchestra—Seattle, Oct. 28, Nov. 6.
Thomas Orchestra—Chicago, Oct. 15, 21, 22, 28, 29, Nov. 4, 5, 11, 12; Detroit, Nov. 14.
Tollefsen Trio—Western tour, Oct. 18, Nov. 14.

A Resourceful Accompanist

While Morton Adkins, the baritone, was singing the Gaul "Passion Music" with organ accompaniment in Oswego, New York, last season, a terrific crash from somewhere in the organ interrupted one of his solos, and with a heart-rending wheeze the accompaniment stopped. While the bewildered singer, struggling with a variety of emotions, was wondering what to do, he heard the voice of the organist directing him, in a stage whisper, to "keep on." Wondering what in the world was coming, Mr. Adkins did as he was told and was surprised, after singing several measures unaccompanied, to be picked up by a piano accompaniment. The resourceful organist had jumped from his bench to a piano standing near the platform and on it finished the number.

In relating the incident, Mr. Adkins is unable to state whether the audience was more deeply impressed by the sacred character of the music or the "protean act" of the organist.

Mr. Adkins' season is opening most satisfactorily under the management of Loudon Charlton. On the afternoon of Monday, November 7, he will give a song recital in Mendelssohn Hall, where he sang last season with marked success.

Sydney Biden, the American baritone, has returned to Germany for the concert season there.

TO ORGANIZE CHORUS CLUB OF HER PUPILS

Beatrice Wainwright, Boston Teacher and Singer, Also Outlines Other Valuable Features of Year's Work

Beatrice Wainwright, teacher and singer, has, with the beginning of her classes, announced several important features of the year's work.

A chorus club, to which all pupils will be admitted, will be organized at once in order that the students may derive the many benefits of ensemble training. Besides this work, attention will be given to a definite course of reading on musical subjects; the best concerts will be attended, and the individual musical needs of the various pupils studied.

In addition to this club, sight-reading will be included in the vocal courses, since



BEATRICE WAINWRIGHT

there is a great need of singers who are musicians as well as soloists. Much attention will be paid to tonal work, in which Miss Wainwright has been exceptionally successful in the past.

Students' recitals will be held monthly, or more often, if necessary, in order that the pupils may acquire the poise and assurance necessary for public appearance. Several public recitals will also be given. The first recital will take place on October 19.

Miss Wainwright, who has been an in-

structor at the National Conservatory of Music for seven years, besides maintaining private studios, will also make several public appearances in recital and concert. As a singer of French songs she is well known and one of her recitals will be devoted to works of the modern French school.

Several of Miss Wainwright's pupils have secured church and operatic positions and all have been most successful in their chosen lines of work.

Baltimore Violinist Declines Offer of Important Berlin Post

BALTIMORE, Oct. 10.—Joan C. Van Hulsteyn, head of the violin department of the Peabody Conservatory, has been offered the second concertmastership of the Berlin Philharmonic Orchestra, but has decided not to accept, and will continue his work in Baltimore. The vacancy in the Berlin Orchestra was caused by the appointment of Anton Witek to Willy Hess's place in the Boston Symphony Orchestra. Mr. Van Hulsteyn spent the Summer abroad, making a highly successful concert tour through Holland with Julia Culp, the Dutch mezzo-soprano, and Mossel, the cellist of the Amsterdam Conservatory, and it is thought the offer came to him as a direct result of the impression he made on this tour. He has been in Baltimore since 1892. W. J. R.

\$50,000 for "Strad"; Kubelik May Pay It

LONDON, Oct. 8.—Jan Kubelik, the violinist, may become the possessor of the famous "Emperor" Stradivarius violin which belonged in the collection of the late Mr. Haddock, of Leeds. He has been offered the instrument for \$50,000, the price offered by a man who wants to present it to the British Museum. Kubelik is hesitating between his desire to own what is one of the few specimens of Stradivarius's work which is in perfect condition and the excessive price, which is the biggest ever asked for a violin.

Manfred Malkin Engaged by Damrosch School

Manfred Malkin, pianist, has been engaged as instructor in piano at the Institute of Musical Art for this season. Mr. Malkin, who is an artist and teacher of ability, will assume his new duties at once. Mr. Malkin has just returned from Europe, where he spent most of his time in Paris, with his brother, Joseph Malkin, the distinguished cellist. Besides his teaching at the Damrosch School, Mr. Malkin will maintain a private studio at Steinway Hall. He will also accompany his brother on tour under the management of R. E. Johnston.

Dewitt Durgin Lash has been secured as director of music for the Chicago University to take the place left vacant by the death of the late Lester Bartlett-Jones. Mr. Lash and his wife expect to make a specialty of joint recital work this season, and will also conduct their downtown studio in the Fine Arts Building.

EARLY START FOR CHICAGO SCHOOLS

(Continued from page 26.)

Building, the new members of the faculty being: Mrs. Marie Graham, harmony; Carol Robinson, children's music classes; Otto B. Rotherborn, of the Theodore Thomas Orchestra, who has the ensemble classes for pianists, and Irene C. Francis, assistant in teachers' training department. Miss Loudon has established a branch in Bloomington, Ill.

The Walter Spry Piano School has arranged for faculty and pupils' recitals the first Friday evening in each month, to be held either in the Assembly Hall or the College clubrooms in the Fine Arts Building.

Lucy B. Seator, who has been associated with the Sherwood School of Music for four years past, is again associated with that institution.



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